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NATIONAL MUSIC

A PRACTICAL GUIDE IN TEACHING
AND SIGHT-SINGING TO

YOUNGEST

IN SCHOOLS AND F

DESIGNED TO ACCOMPANY THE NATIONAL MUSIC

By LUTHER WHITING

SUPERINTENDENT OF MUSIC IN THE PRIMARY SC

BOSTON, U.S.A.:
PUBLISHED BY GINN & CO
1893.

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THE

NATIONAL MUSIC TEACHI

A PRACTICAL GUIDE IN TEACHING VOCAL MUSIC
AND SIGHT-SINGING TO THE

YOUNGEST

PUPILS

IN SCHOOLS AND FAMILIES.

DESIGNED TO ACCOMPANY THE NATIONAL MUSIC CHARTS AND MUSIC REA

By LUTHER WHITING MASON,

SUPERINTENDENT OF MUSIC IN THE PRIMARY SCHOOLS OF BOSTON, MASS.

BOSTON, U.S.A.:
PUBLISHED BY GINN & COMPANY.
1894.

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PREFACE.

THE NATIONAL MUSIC TEACHER, MUSIC CHARTS, and READERS are the result of twenty years' experience in the public schools of the United States, the last six years having been spent in the Primary Schools of Boston, Mass., under very favorable circumstances.

As an expression of my appreciation, and at the same time as a matter of information to those seeking to establish music in their schools, I wish to mention here three things which have been fundamental in ensuring me the success I have gained in the Boston Primary Schools.

1. These schools had received special attention from the able Superintendent for several years; and, among the other important results accomplished, the children were comfortably seated at separate desks, in a manner most favorable for varied and constant employment.

2. Musical instruction was introduced into the Primary Schools under the supervision of a liberal and attentive Music Committee, through whose influence the proper means for instruction in this branch were furnished; and a portion of time was set apart for daily instruction by the regular teachers.

3. A much larger proportion of the regular teachers are able to carry out the programme of instruction in music than was at first anticipated; so that at the present time a Primary-School teacher in Boston who is unable to teach singing is an exception; and of those who do not cheerfully co-operate in the work the number is still less, if indeed there are any.

To these propitious circumstances, I say, I am for the success I have met with in Boston. I inappropriate for me here to express my thank Committee, Superintendent, and Teachers, for support and co-operation.

In another direction my obligation extends s without the sympathy and aid of several friends of Boston teachers, my undertakings in the lite might never have seen the light. I am indebte Mrs. S. C. Chevaillier for valuable help in prepar If I have been so fortunate as to diffuse any the school-room, it is her skillful lens which transferred them to paper. The "Illustrative presented are indeed little else than reports of given to the school-children in her presence. therefore, to any extent ideal or imaginative, bu actually done with the little ones.

The time will yet come, as I trust, when the b of Music will be carried not only into every schoo household in the land. To this end I have de effort; and that this unpretending Manual may useful share toward such an end is my earnest ho

BOSTON, April 12th, 1870.

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PART I.

PRELIMINARY TRAININ(

CHAPTER I.

The Speaking Voice.

The proper training of the speaking voice is the best preparation for singing. In many points speech and song are identical.

Listen to a child's tone in speech. Is it clear, sweet, melodious? If not, there is wrong management somewhere. Most little children, if healthy, will by nature make agreeable tones. They would continue to do so under proper training. It would cost little effort to keep them in the right path in this respect.

But we often hear a very faulty quality of voice from little children in the school-room and elsewhere. Whence comes it? In a great degree from imitation. They hear and catch disagreeable tones in the street, in the school-room, at home. If they never heard any but a sweet quality of voice, they would catch and retain pleasant intonations unconsciously. The inference is obvious; the ear should be cultivated in this respect. The little ones should have the opportunity to hear melodious sounds, as much as possible; and their attention should be directed to the quality of the sound, whether in musical instruments, in song, or in the speech of those about them. Th lished in their minds a standard of excellence voice.

The teacher will do well to call the attention o the sound of her own voice, and ask them to in For this purpose, the various sounds of the vowe as well as familiar sentences. Take for instan salutations: "Good morning!" "How do you require the children to repeat them politely and loudly and with strained tones. Good instruc is the best auxiliary to the singing lesson.

One test whether the child is in a way to use erly in reading, speaking or singing, is found in If he is straining the muscles of his face with sco he is probably straining his vocal organs also. school customs, hearing and seeing such a child might be prompted to ask, "Is he in pain?" regretted that he would so often have occasion during the reading and concert recitation in many A placid, or better, a cheerful countenance a right method of vocalization in speech or song.

sy use of the voice. There is a differ-
oise; and children should be taught to
. *Yelling* in concert or single recita-
ds of spelling and other exercises, are
as they are offensive to true taste.
up false intonations in scholars is by
npathetic conversation with them, upon
are interested, and thus making them
malities of the school-room.
y quality of voice — usually taking the
rmed tone — is diffidence; this includes
inferiority — the latter where the child
poverty and degradation. The remedy
is the same: *Encourage the child.*
little children need encouragement and
reproof or punishment. If he succeeds,
give him credit for what he has done,
ad him to hope for better results next
hus early to cultivate his self-respect.
d training in the following points, to
g or read well.
the body.
of the breath.
ice
the vowels.
nd pronunciation.

respects is best carried on in connection

Such a foundation being laid for instruction in the elements of music, the method herein given may be pursued without any doubt as to results. Children learn to sing as easily as to speak. The question whether the child has a talent for music need no more be asked, than whether he has a talent for language before he begins to utter words, or before deciding whether it will be safe for him to attempt to acquire the language spoken by his parents. It requires no special gift for a child to learn French, German, English or any other language if he hears it at the right age and in the right way. So in Music, the same truth will hold.

The teacher need have no misgivings in commencing her task. The children *have* the gift, and will rather surprise us by its development, than fall short of our just expectations.

Of course we cannot expect perfection in the use of the speaking voice before attempting to sing; and the question will naturally occur: How far is it required to carry the training in speech, before *beginning* to teach singing?

This would be a good test, viz. For each child to stand properly, look the teacher in the face and pronounce his or her name with a clear distinct voice *and with the proper inflections.*

On applying this test to a class of children who were in school their second year, the teacher was surprised that so few could speak their names so as to be understood by a stranger.

A very instructive lesson followed this trial. The teacher seeing this to be a reasonable test applied herself energetically to instructing those who failed. She proceeded something after this manner: —

Teacher. Now, children, I want you to tell me your names again, and I want you to speak just as distinctly as Mary Chapman did. And I want you to speak your *real names*. You must not say your *baby-names*, such as Jimmie, for James; Lizzie, for Elizabeth; Johnny, for John.

The first row, stand! The first boy, commence, and tell your names in the order in which you stand.

First boy. Michael Donnelly [*letting his head drop as he began to speak.*]

T. [*Kindly.*] No, Michael. I will speak your name now, and you notice which way my voice goes, — Michael Donnelly. [*Michael doesn't seem to understand; Mary Chapman holds up her hand.*]

T. Well, Mary?

Mary. Your voice went *up* when you said *Michael*, and *down* when you said *Donnelly*.

T. Mary may speak his name as I did.

Mary. Michael Donnelly.

T. That was right. Mary may say it again, and Michael may say it after her.

Mary pronounces his name as before and Michael imitates her exactly, with a full consciousness of his success, and his countenance beams with delight at the approval of his teacher; and Mary looks more beautiful in the unconscious experience, that "it is more blessed to give than to receive." So the teacher proceeds through the class with a very marked improvement, owing to Michael's success.

One very important result from this lesson, which did not occupy more than twenty minutes, was, that before the teacher got through she had six or eight volunteer assistant seemed desirous to share the honors of little Mary C

In a class under such successful training in the sp singing is as easily cultivated as are flowers in Fl trees in North Carolina.

CHAPTER II.

The Singing Voice.

Here, too, the first thing to which the teacher attention is the quality of tone produced by the chi reiterate what was said above, — the different fa guarded against and removed. The "baby-tone accompanying "baby-talk" — which has perhaps be cultivated at home, and called "cunning" at scho place to a smooth, round, pleasant quality, — that i tone.

The harsh screaming which boys in particular s must never be allowed. They can easily be led t between *noise* and music, and can at least be *educ* the latter. There is as much difference between the often heard in school-rooms and a true musical ton the crash of broken crockery and the ring of a silve

The principal points which require attention in t a child's singing-voice are these: —

1. Quality of Tone. It must be clear, melodi started and evenly sustained.

2. Power of Tone. Not strained on the one feeble as to be imperfect or husky.

.CISE. The voice must not be fatigued. ld only be continued so long as the child is physically or mentally weary.

CE. The first time a child sings should ır, or where he makes the notes with the nes of the voice, whether high or low are ıd to be managed carefully when they are

IAPTER III.

›ct of Rote-Singing.

inging is:
ear, voice, and the musical taste of the

th material on which to base instruction

purposes, it is not necessary that a great be taught. A dozen or so of well-chosen ifficient. It is indeed better that there a number. It is of far greater importance ld be well taught — that they be sung ity of voice, in good tune, in time and

ı leading German author, "repetition is ce." But it must be repetition with a e. The more familiar the teacher is with ›re beautifully she sings them, the more ıl be established in the child's mind.

As an auxiliary in cultivating the ear and the taste, give the child, if possible, opportunities to hear good music, whether vocal or instrumental, and lead him to appreciate what is beautiful in tone and in melody. Ask him what part of a song pleased him most.

To develop the sense of harmony and give the child independence in sustaining his part, it is very desirable to accompany the rote-singing upon some instrument. But this accompaniment should always be subordinate to the singing. It may occasionally *prompt*, but should never *lead*, much less *drag* the voice along.

We would enjoin upon the teacher careful attention to this matter of rote-singing. Rightly used, as here indicated, it is the very foundation of the musical superstructure. As in common reading the child first learns to call only such words as he has previously learned by hearing; so in sight-singing he must first be familiar by ear with certain sounds — musical words — and afterwards, learn to recognize them on the printed page or chart.

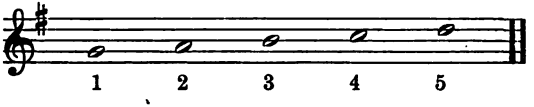
CHAPTER IV.

Method of Instruction in Rote-Singing.

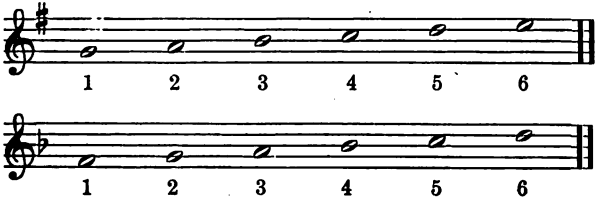
There are two principles upon which we build our course of instruction in Rote singing:

1. The Pitch and compass of voice.
2. The proper Rhythmical structure of the exercises and songs.

THE PITCH.

The best German methods commence with the first five sounds of the G scale:

The principal advantages in commencing at that pitch are:

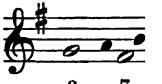
1. It is above the chest voice, the tones of which should by all means be avoided as a habit in little children.

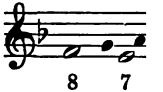
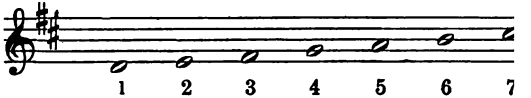
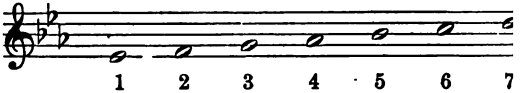
2. The sounds are all within the clear, natural register of the child's voice and form a sort of fulcrum upon which to rest in raising the higher and lower registers. By obtaining a healthy, beautiful quality of tone in this compass, and perhaps one degree higher, up to $\bar{\bar{e}}$, and then one degree lower by transposing to F:

it is remarkable what can be accomplished with the mass of children under eight years of age.

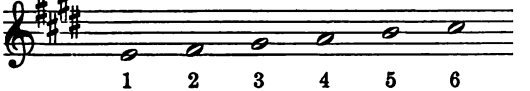
3. [The above range furnishes a sufficient compass of voice for many of the best juvenile songs.

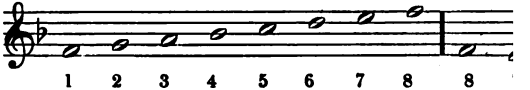
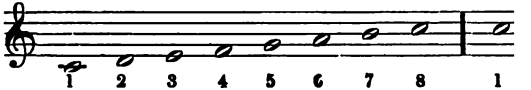
After the voice is well practised in the above compass, so that the children can sing ten or twelve songs *tastefully*, the compass may be extended in the following order.

1. Downward to $\bar{d}$ in the key of G:



2. Downward to $\bar{c}$ in the key of F:

3. The whole scale of D:

4. The scale of E flat:

5. The whole scale of E:



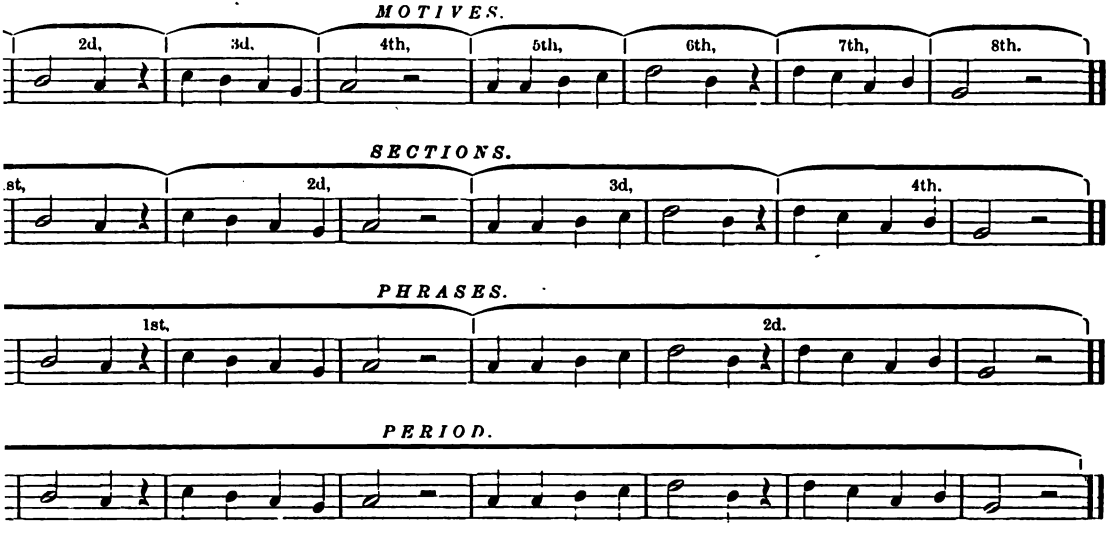
6. The whole scale of F:

7. Ten degrees in the C scale:

ıe we do not propose a plan for "voice erally understood, for adults; but our aim al voice of the child, and as far as possible,

) HAPTER V.

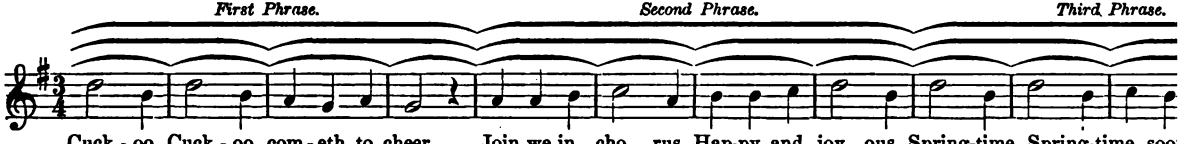
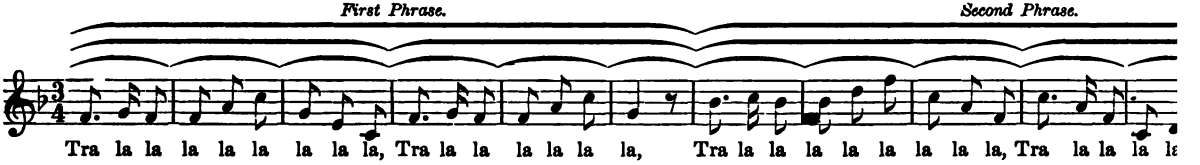
Rhythm.

ɜ a complete sentence, when he would not words or detached members. It is the ıe meaning of the separate words, which reaches his mind. So in music, phrases, not fragments, must be presented to him at the beginning. For this purpose melodies complete and regular in their rhythmical structure must be taught him. We thus appeal to his musical sense.

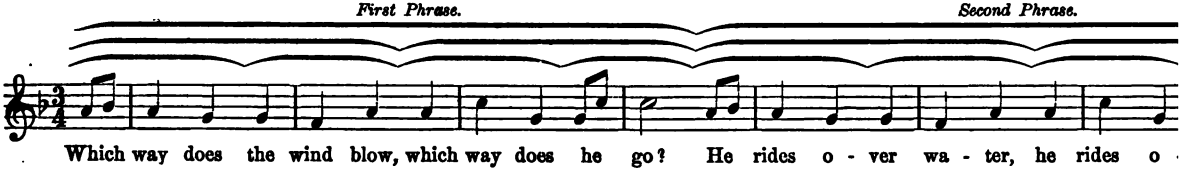
It should be borne in mind that this musical sense is a matter of *instinctive feeling* with the child. It is in him by nature, and our object is to unfold it. The words attached to the music should be essentially childlike; otherwise they oppress this instinct, and stand in the way of its development. For a better understanding of this subject, we will analyze a few of the simpler songs for children. We will first take the most common form,—a melody of eight measures.



The teacher will find that it is easier to teach the above melody by sections than by motives,—*i. e.* by "giving it out" one section at a time. The reason of it is, that it requires at least two measures to make the movement perceptible to the child. After singing the song a few times by sections, the child sing it if given out by phrases, and finally the wh

Triple time will be more difficult to teach given out at the very first:

First Phrase.
Second Phrase.
Third Phrase.
Cuck - oo, Cuck - oo com - eth to cheer, Join we in cho rus, Hap-py and joy ous, Spring-time, Spring-time, soo

If we sing the above two melodies by motives, that is, by giving an accent on the first part of each measure, the movement will appear very much alike; but if we sing by sections, which in the first melody contain two measures and in th the dissimilarity will be sensible, even to a child.

The following form of rhythm requires particul



In the above example we see the advantage of a nomenclature of the divisions of rhythm, as the unit of a movement does not always correspond with a measure.

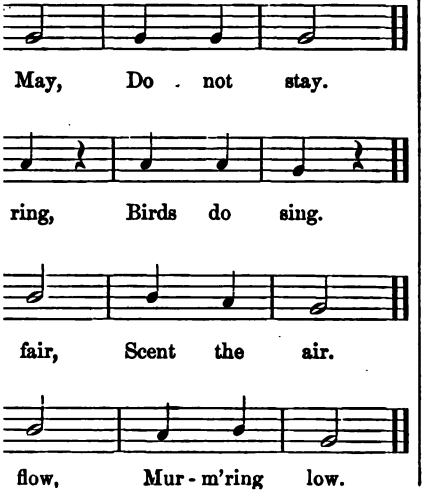
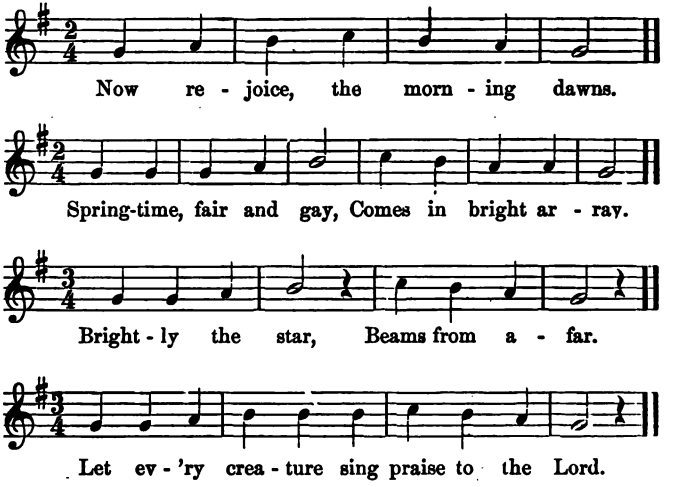
The importance of this analysis may not be ap but teachers who put it in practice will find their fulness of movement, which would not otherwise

[APTER VI.

›ises in Rote-Singing.

ıow the songs and exercises to be taught
' heart," and then proceed somewhat as

ese little children would like to learn to
be raised.]
ıt me, and I will sing while you listen,
ne just as I do.

and the children imitate.]

Now re-joice, the morn-ing dawns.
Spring-time, fair and gay, Comes in bright ar-ray.
Bright-ly the star, Beams from a-far.
Let ev-'ry crea-ture sing praise to the Lord.

At the first trial, the teacher will find only about one in ten who will sing in tune. These have been accustomed to sing at home or in Sunday School. Nine tenths of the scholars will be silent, or, if they attempt to sing, will sing wrong.

The teacher will do well to employ various devices to secure the attention of the children through the eye, as well as the ear.

The following method has proved a good one, when used only a very short time:

T. I noticed when I asked you to look at me while I was singing, that some of you did not do so, but were looking all around the room. Then some of you who did look at me did not sing. I suppose it was because you did not know exactly when

to commence. Now I will give you a sign when to begin to sing.

T. [*Holding up a crayon.*] What is this?

P. A piece of chalk.

T. Yes. What is this [*pointing to the blackboard*]?

P. A blackboard.

T. Yes. Now I will sing the same exercises I did just now for you to sing after me; and I want you to see what I do. You may know when to sing after me by this:

When I sing I will make a mark on the blackboard, and when I take the chalk away from the blackboard, you will sing.

[*T. sings and pupils imitate according to the above directions.*]

*Love*ly May, Do not stay.

Bells do ring, Birds do sing.

*Flow*ers fair Scent the air.

*Fount*ains flow Murm'ring low.

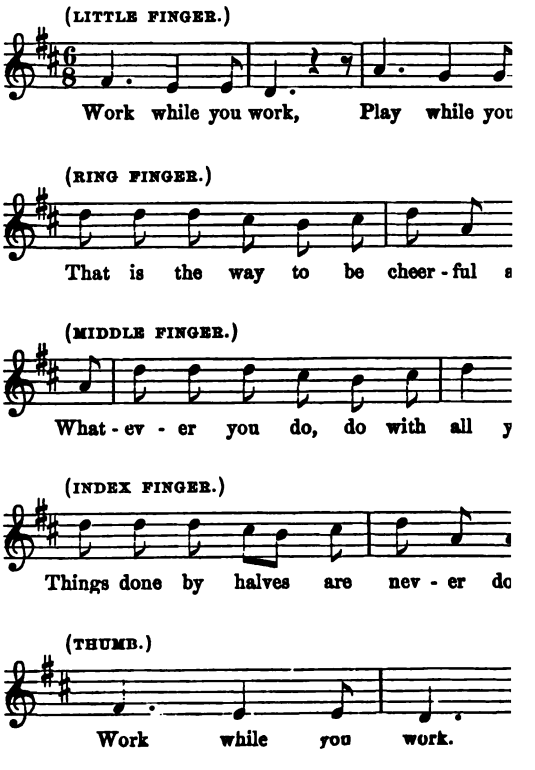
Spring-time fair and gay, *Comes* in bright array.

Draw the curved line quickly, while singing the first syllable of the phrase or section, which is printed in italics, and hold the chalk upon the blackboard till the whole phrase is sung: then take the chalk away as a sign for the children to sing.

By thus employing both the eye and ear, ten-fold more attention is gained, *for a short time.*

Another device for engaging the ear and eye is t the fingers somewhat in this manner:

T. [*Holding up the left hand, before her an the fingers in order, thus:*]


(LITTLE FINGER.)
Work while you work, Play while you
(RING FINGER.)
That is the way to be cheer - ful
(MIDDLE FINGER.)
What - ev - er you do, do with all
(INDEX FINGER.)
Things done by halves are nev - er do
(THUMB.)
Work while you work.

CHAPTER VII.

eachers who cannot sing.

HALL I TEACH MY PUPILS TO SING, IF I CANNOT ?"

e are other teachers in the building with you who hange work" with one of them for a few minutes ıst as they do in the lower grades of the Cincinnati language where they teach the English language one lay and the German the other half, where the chil- ning two languages at the same time.

are furnished with a good Cabinet Organ, you will hildren who will very easily catch the tunes, and ery best assistants you can have.

ou not some musical friend, who has an abundance ıo will gladly assist you? All the assistance you ıis very matter of rote-singing. The notation you ur pupils better than any one else,—as has been in many of the primary schools in Boston and r that reason our first lessons in notation are the s and songs already learned by rote.

CHAPTER VIII.

"Exercise Songs."

w years past what are called "Exercise Songs," combining certain bodily movements with singing, omewhat common in schools. They are, to say the least, of questionable utility. Physical exercises, as such, can not be over-estimated; and where they are skillfully practised we may always expect better vocal results than where they are neglected. They prepare the way for good speaking or singing. So to speak, they set the machinery in order. But united with singing, they are about as much out of place as would be the hammer and chisel of the piano-forte maker at work upon his instrument at the moment when the artist was performing upon its keys. Let us by no means omit physical exercises, if we would secure the best control of the voice; but do not combine with music those efforts of the body and limbs which divert the child's mind from musical expression and a proper quality of voice. Combining these two things serves to defeat the ends sought to be gained by either.

Singing is in itself, when rightly practised, one of the best of physical exercises. It calls into healthful action many important muscles. Let it not be cumbered with meaningless and otherwise useless muscular jerking or pantomime. Even the union of singing and marching, while perhaps the least objectionable performance of this character, would better be omitted. Of course it is a different thing where a portion of the school furnish the music while another portion is exercising. Still, we would not have it forgotten that music is abundantly worth practising for its own sake. It is its own sufficient reward, physically, mentally, and morally.

"One thing at a time, and that done well," etc.

PART II.

ILLUSTRATIVE LESSONS.

LESSON I.

Teacher. What have I in my hand?

Pupils. A book.

T. What can you do with the book?

P. Read it.

T. Yes; you have learned to read the stories in this little book; you can also spell and print most of the words. Besides, you can sing many little songs. The music we sing is written in a different way from the stories we read. [*Showing an open music book.*] This is music. Does it look like your reading lesson?

P. No, sir; it has no letters

T. You are right. There are no letters here; but, for all that, we can learn to read and write music. When we know how to read music, we can sing all these songs. Now, how many of these little children would like to learn how to read and write music?

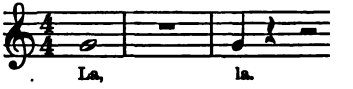
[All hands will probably be raised.]

T. I am glad you wish to learn; and, if you will be very attentive, I will giv[illegible]on to-day.

Sounds, Long and Shor

FIRST STEP.

T. Listen to me while I sing two sounds, and me all about them. Listen!

[Teacher sings:]

T. Do they sound alike?

P. No, sir.

T. What was the difference?

P. One was longer than the other.

T. That is right. Which was the long sound?

P. The first.

T. Right. Who can sing a long sound?

[Several volunteer.]

T. Henry may sing a long sound.

[Henry sings a long sound.]

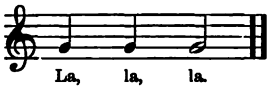
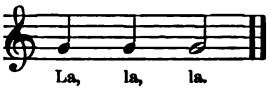
T. That is very well. Henry may sing a shor

[Henry sings a short sound.]

ry well indeed. Who else can sing a short

ged by Henry's success, are anxious to try. The call upon those first who will be most likely to succ- possible to establish a standard of what is right in dren. This is a matter of great importance at every done, it will be well to let some of the children try akes, and encourage the others to criticise; always ost one in finding a fault to give a correct example. ho are dissatisfied with him try it; and so on. This fix the attention of the whole class upon the lesson.]

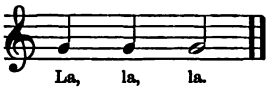
SECOND STEP.

ne, and tell me how many sounds I sing.

ll sing them again, and you may tell me how long.

the long one?

ht. Now I will show you how to write those write music we do not write letters, as we do ls, like c–a–t for cat, d–o–g for dog; but we t do we write when we write music?

otes.

T. Sing those three sounds again.

[Pupils sing:]

T. Very well. Now I wish to talk with you about those sounds, and I want you to tell me how to write the notes for them. What kind of sound was the first?

P. A short sound.

T. Yes. What kind of note must I write for it?

P. A short note.

T. Yes. This is a short note,

[Teacher writes:]

T. What kind of sound was the second?

P. A short sound.

T. Yes; and what kind of note must I write?

P. A short note.

T. Yes.

[Teacher writes another short note after the first:]

T. What kind of sound was the third?

P. A long sound.

T. That is right. What kind of note must I write?

P. A long note.

[Teacher writes after the two short notes, thus:]

T. Yes. This is a long note. Who can sing these notes?

[Several volunteer and sing them correctly.]

T. I will write three more notes like those you have just sung for me.

[Teacher writes:]

T. Who can sing all these notes for me?

[Many volunteer and sing them right. Be sure the children understand the difference between the sounds, also that they can readily tell at sight a short from a long note.]

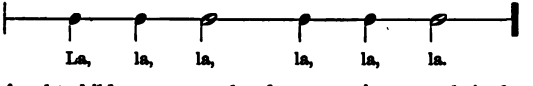
T. [*Placing Chart No. 2 before them.*] Which of you can show me a music lesson on this chart like the one we have been singing? John may point to the lesson.

[Exercise No. 1 will, no doubt, be quickly found, and the children will be much pleased to see the already familiar lesson. Call upon individuals to point and sing, also to act the part of teacher, and point to the notes while the class sing. If the children sing harshly, it will be well for the teacher to sing the exercise, then ask if the sounds were smooth or rough. The children will probably reply Smooth.]

T. [*Singing harshly.*] Does that sound nicely?

P. No.

T. You are right; that was noisy singing. You may sing smoothly like this [*singing again*]:



[Require the children to copy the above exercise upon their slates.]

NOTE.—We would call the attention of the teacher to the order of instruction in the above lesson:

(1.) The ear is addressed and is always kept in the lead. (2.) The eye is employed to secure a stronger degree of attention upon the subject of the lesson. (3.) Just so much of notation is presented as is necessary to call up the lesson at any time for practice. (4.) If the pupils are required to write or draw all the exercises upon their slates, they will become acquainted with all the notes and other characters used in writing music. (5.) Every sign, when presented to the pupil, should have a distinct meaning to the child, a meaning that can be more easily expressed by singing than by words or verbal definitions.

LESSON II.

Bringing out the Idea of Me

T. Listen to me! Tell me what I do.

[Teacher counts, One, two.]

P. You said, One, two.

T. Tell me how many times I count One–two.

[Teacher counts, One–two, one–two.]

P. Two times.

T. Is that the best way to say it?

P. No, sir; Twice.

[Lead the children to get the word Twice. If the te from the direct course of the lesson, he should commence case.]

T. I will count again: One–two, one–two. one–two, twice.

P. [*Counting.*] One–two, one–two.

T. Very well. Tell me how many times I c [*Counting.*] One–two, one–two, one–two, one–t

P. Four times.

T. You count one–two, four times.

P. One–two, one–two, one–two, one–two.

T. I will count one–two twice, and you may I count louder, one or two?

[Teacher counts one–two, one–two, giving a strong ac

P. You counted one louder than two.

T. You may count *one*–two, twice in that way.

P *One*–two, *one*–two.

Every *one*–two, in that way, is called a Measure in
What is every *one*–two, called?
A Measure.
Count me two measures.
One–two, *one*–two.
Tell me how many measures I count.

her counts four measures.]

You count four measures, and notice what I do while
nt.

s count and the teacher marches.]

You walked.
Yes. Did I walk along carelessly, or did I keep time
ldier?
You marched.
How many measures did I march?
Four.
Yes. Who can march four measures with me?

al volunteer, and the teacher permits some of the more apt
o try.]

How many ways have we shown a measure?
Two; one by counting *one*–two, and one by marching.
Yes. If you will remember these two ways of telling a
I will show you two more in the next lesson.

— The teacher will be able to determine how many of these
ns it may be best to employ. In schools where much attention
to teaching the pupils to march, as in New-York, the second
n will be a good one. The practice in the New-York schools,
r instruction in marching as a means of discipline in all the
worthy of imitation.

LESSON III.

Continuation of the Development of Measure.

T. Count me two measures.

P. *One*–two, *one*–two.

T. What other way is there of showing a measure besides counting?

P. Marching.

T. Yes. I will show you another way.

[The teacher, raising his right hand above the other in position to beat time, and lowering it, asks:]

T. Which way did my hand go for *One*?

P. Down.

T. [*Raising his hand.*] Which way for *Two*?

P. Up.

T. We call this [*bringing the hand down*] the downward beat. What do we call it?

P. The downward beat.

T. What shall we call this [*bringing the hand up*]?

[The pupils will probably say The upward beat; if not, tell them.]

T. If the downward beat is one, what is the upward beat?

[The pupils will probably say Two; if not, tell them]

T. Tell me how many measures I beat.

[Teacher beats two measures.]

P. Two.

T. John may beat two measures. Patrick Nolan may beat four measures. The class may beat two measures.

[The teacher should exercise them in this way sufficiently to interest without wearying, and to impress the idea fully upon their minds.]

T. How many ways do you know of showing a measure now?

P. Three.

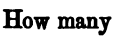
T. You may name them.

P. Counting, marching, and beating.

T. That is right. Now I will show you another way,—How to write them. What do we write when we write music?

P. Notes.

T. Yes. Look at me while I beat and sing one measure.

[Teacher beats one measure, and sings one short sound to each beat, thus:] 

T. How many sounds did I sing in that measure?

P. Two sounds.

T. What kind of sounds are they?

P. Two short sounds.

T. That is right. How many short sounds in a measure?

P. Two.

T. How many short notes must I write for a measure?

P. Two.

[Teacher writes two short notes.]

T. Right. Now look at the notes I have written. What do we count at the first note?

P. One.

T. What do we count at the second note?

P. Two.

T. When we write music we put a line like this at the end of every measure, called a Bar.

[Teacher makes a bar after the notes, thus:]

T. What is placed at the end of every

P. A Bar.

T. Notice now what I sing while I be

[Teacher beats a measure and sings:]

T. How many sounds did I sing?

P. One.

T. What kind of sound was it?

P. A long sound.

T. Then how many long sounds make

P. One long sound.

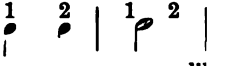
T. What kind of note must I make fo

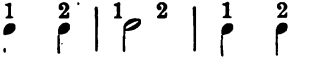
P. A long note.

[Teacher makes a long note after the fir measure, and places the figures over it, thus:

T. What shall I write at the end of e

P. A bar.

[The teacher writes a bar, so that the two 

T. I will write two more measures lil me to write, and at the end of the last m bar, as we always do at the end of an measures written upon the blackboard ap 

[The teacher should call upon individuals sing the four measures written upon the bla also encourage some of the brightest to act children should be required to copy the exercis

Exercise 2, Chart No. 2, should now be shown to the children, and viduals act the part of teacher.]

OTE. — Before proceeding further, a brief review of all that has been ht will be well, thus: —

Vhen we write music, what do we make?

Vhat kind of note do we make for a short sound?

Vhat for a long sound?

Vhat is every *one*-two in music?

low many ways are there of showing a measure.

ame the different ways of showing a measure?

low many short notes in a measure?

low many long notes in a measure?

Vhat do we put at the end of each measure?

Vhat kind of a bar do we place at the end of a lesson?

LESSON IV.

Rests, Long and Short.

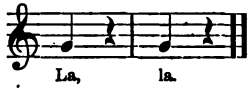
T. Position! Very good. [*Making the downward beat.*] ich beat is that?

P. The downward beat.

T. [*Making the upward beat.*] Which beat is that?

P. The upward beat.

T. I will beat two measures, and you tell me which beats I , and at which beats I rest.

Teacher beats and sings two measures:]

P. You sang the downward beats.

T. Yes; and at the upward beats I did not sing at all. This lled Resting. Now I will do those two measures so again.

Teacher beats and sings as before.]

T. Who can do two measures as I did? Charles may try.

[Charles beats and sings two measures.]

T. Very well! Virginia may try. — Good! The class may do two measures in that way.

[The pupils should be practised upon this exercise, individually, and in concert, until they fully comprehend the idea of resting one count or beat.]

T. Now how many little children would like to have me show them how to write measures like those we have been singing?

[Having excited the interest of the little ones in this manner, all hands will probably be raised.]

T. I will beat and sing two measures again, as you did just now.

[Teacher sings.]

T. What did I do at the downward beat in each measure?

P. You sung a short sound.

T. What did I do at the upward beat in each measure?

P. You rested.

T. Yes. Now I will write a short note for *One*, in each measure, and for *Two* I will write a character called a Rest.

[Teacher writes thus:]

T. Whenever you see a Rest in music you must keep silence, that is, you must rest. How many measures have I written with rests in them?

P. Two.

T. Is the exercise finished? Have I written all I intend to?

[Pupils do not answer at first.]

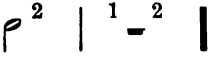
George. Yes, sir.

Henry. No, sir.

T. What makes you think so, Henry?

H. Because you did not write the double-bar.

T. You are right; I intended to write two measures more. All listen to me, and tell me how I do two measures more.

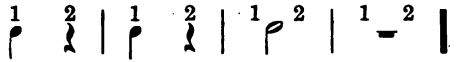
[Teacher beats and sings:] 

H. You sung a long sound in the first measure, and rested the second.

T. Henry is always right. What must I write in the first measure?

Pupils. A long note.

T. Yes; I will write it for the next measure, and for the last measure I will write a long rest, thus:



Now I will sing these four measures.

[Teacher points as he sings.]

T. I will count these four measures, and you may tell me how I count when I come to the rests.

[Teacher counts the rests in a whisper.]

P. You counted in a whisper at the rests. You whispered the rests.

T. You may count as I did.

[Several count loud at the rests, much to the annoyance of the more attentive pupils, and the teacher calls upon individuals to do it right. This is an excellent practice to lead the children to observe the rests practically.

Chart No. 2 may be placed before the class, and a general review of the first three exercises gone over first by the teacher, and then volunteers should be allowed to act as teachers, and point while the class count or sing; also to sing for t should always be encouraged to critici out mistakes. If this exercise is cond will greatly increase the interest of th to give attention. Great effort should tones. Various devices may be used f between smooth and harsh sounds sl the class by the teacher's voice, or pu an example of each.]

LESSON

The Sc

NOTE.—The pupils are supposed t Scale, ascending and descending, acc in the course of instruction in Rote S the diagram of the Scale on Chart No

T. [*Singing the scale ascend* and tell me how many sounds I sin

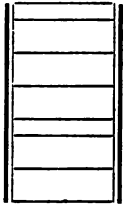
[Lead the children to discover for t little higher than the one before it. sounds go up.]

T. You say the sounds go up. is a little higher than the one bef step of a ladder is a little higher t me sing up one step. [*Sings, La,* step. Two steps. Four steps. S

[After the children have been exer concert, until they have a clear idea in the scale, proceed as follows:]

. I will make a picture to help you understand about these
. Who would like to see it?

All hands will of course be raised. The teacher then draw the following diagram:]

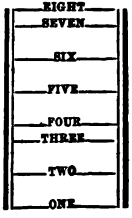


. Here is the picture. I have made a line ach sound or step. What does it look like?
. A ladder.
. Yes; we call it a music-ladder or scale. icians call the eight sounds we have been ng a scale. I will sing the scale, and you will notice the ds go up, just as we go up a ladder.
. How many sounds did I sing?
. Eight.
. Then how many sounds in the scale?
. Eight sounds.
. How do they differ?
. They go higher and higher.
. [*Singing the scale ascending and descending, while ting at each step.*] What did I do?
. You sang up and then down again.
. Each of these sounds has a name, just as each little boy rl has a name. The name of the first sound is One. I will its name on the first line.

eacher writes the word One in its proper place on the diagram.]

. What name shall I write for the next step?
. Two.
. What for the next?
. Three.

[Proceed in like manner, until each of the eight sounds is named and placed upon the board, thus:]



T. We call these the scale-names. There is another name for each of these sounds, called the pitch-name. The pitch-name of the first sound is G; of the second, A; of the third, B; of the fourth, C; of the fifth, D; and of the sixth, E.

[The teacher should require the children to tell where G should be placed on the diagram, and proceed in a similar manner, until each of the pitch-names has been given, as high as E, and placed upon the board, thus:]

T. Now we have the scale upon the board, with two names for each sound, as high as Six. I will not now tell you the names any higher, because it is hard to sing so high. Sing up the ladder, then down, using the scale-names. Now, using the pitch-names. Sing up two steps, and then down again. Up and down four steps. Six steps.

[The children will be much interested in the exercise, if it is well conducted. Individuals and the class should be called upon to sing. Volunteers should be allowed to act the part of teacher, that is, to point and sing for the class to imitate. If the teacher cannot sing, an instrument may be used, the teacher saying, Hear the organ sing the scale; or, You may sing as the organ does. There are always some children in every class who have a correct ear, and will easily catch the tones. These can be relied upon, and should be selected as pupil-teachers. Great care should be taken at each lesson to secure pure tones. This can perhaps be done more effectually by allowing, during each lesson, frequent momentary changes of position, or sitting *ad libitum*; after which, requiring them to sit, at the word of command,

in good position, with active chest, lungs properly inflated, etc. (*See Monroe's Manual*). These precautionary measures, with a word from the teacher urging them to open their mouths, sing smoothly, etc., will, if persevered in, secure close attention and pure tones. It will be well for the teacher to show frequently, by the example of her own or a child's voice, the difference between smooth and harsh tones. The following course has sometimes been adopted with good effect:]

T. Do people keep ducks in the house in a cage?

P. No, sir.

T. Do they keep canary-birds in the house?

P. Yes, sir.

T. Why?

P. Because they like to hear them sing.

T. Do ducks sing?

Henry. No, sir; the duck's voice has no tune to it.

T. Henry may make a noise like a duck.

[Henry obeys.]

T. That is very well done. Are the sounds made by ducks as pleasant as those made by canary-birds?

P. No, sir.

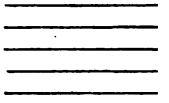
T. Then you must try to sing smoothly and sweetly as the canary-bird does. The canary-bird opens its mouth, and its throat swells out, which makes the notes sound clearly. If you open your mouths well, and draw your tongues back a little, your throats will become larger, and the sounds you make will be pleasing to the ear. If you keep your teeth too near together, and do not make your throats open roundly, your tones will be as gruff and harsh as those of a duck.

LESSON

The St

For the Eye

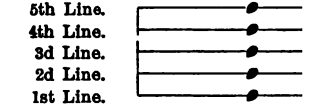
[Teacher writes:]



T. This is a Staff. How many

P. Five.

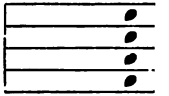
T. You must know these five them as quick as a wink! They beginning at the bottom, thus:



T. I have placed dots on the readily see where I point; and wl you must tell me which one, instant

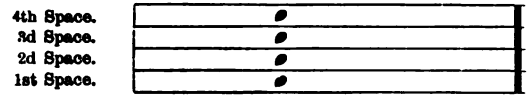
[The teacher should call on some and make use of every device to ma recognizing the lines, and naming th

T. You can now tell me the li also be able to tell me the spaces be

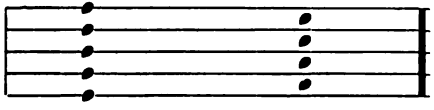
[T. draws again:]

How many spaces are there?

Four.

They are named just as the lines are, thus [*writing*]:



…cher drills the pupils upon the spaces as upon the lines; then
…he staff, placing dots upon both lines and spaces, thus:



…ctices upon the lines and spaces promiscuously.]

Now you can tell the lines and spaces very well. Would …e to know what we use them for?

Yes, sir.

Well! You see the staff looks somewhat like a set of …. You have shelves in the kitchen closet at home;— …e they for?

…lget O'Leary. They are for dishes and things!

Yes; but we could not put dishes on such shelves as … We put *notes* on the lines and spaces of the staff. And the staff, too, instead of the music-ladder which you have …

…s.—Special drill upon the lines and spaces of the staff, so that …ils may be able to recognize and name them instantly without … a mistake, will greatly facilitate the learning to read music. …t this ability there will be the same stumbling and halting …so often witness in bad methods of teaching reading.

LESSON VII.

G Clef, and Six Sounds of G Scale.

T. At the beginning of a staff you will commonly see this character [*writing*]:

It is the $\bar{g}$ clef, because it stands for the pitch $\bar{g}$, the first sound of the scale as we shall begin to practice it from the staff.

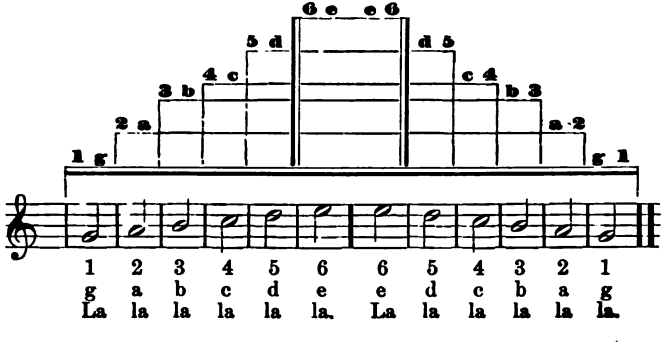
THE WORD "DEGREE."

T. Musicians say "degrees" instead of "steps," when they talk about the scale; so they would say there are eight *degrees* in the scale.

THE PITCH OF THE SCALE.

T. The scale takes its name from the pitch of One. In the scale we have been studying the pitch of One was $\bar{g}$; therefore we call it the G scale. You have learned to sing the first six degrees of the scale. I will show you how they are written upon the staff.

THE FIRST SIX SOUNDS OF THE G SCALE.



T. Remember that instead of "steps" we say "degrees," and that the lines and spaces of the staff take the place of the music-ladder.

REVIEW.

T. You have learned to sing little songs and exercises by rote, that is, by hearing other people sing; just as you learned to talk by hearing other people talk. You have also sung up and down the musical scale as you have seen it upon the first chart.

Then you learned upon the second chart: —

1. Notes, long and short.
2. About measures, bars and double-bars.
3. Rests, long and short.
4. The G scale up as high as six, both by the scale-names and the pitch-names.
5. The staff, so as to tell the lines and spaces quickly and surely.
6. The $\bar{g}$ clef, and what it means.
7. The places of the first six sounds of the G scale upon the staff.

[The teacher should point out these things upon the Charts, and question the children on what they have learned.]

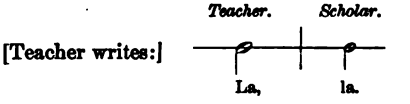
NOTE.— Before proceeding further, we wish to impress upon every teacher's mind the importance of instruction from the blackboard before presenting any particular chart to the eye of the child. First should be given *instruction;* next *example;* then *practice.*

The chief design of the charts is, to save the time of teacher and scholar, by affording facilities for regular and systematic practice on what has been properly analyzed and gradually taught.

LESSON VI

Learning to Sing by N

THE REPEAT.

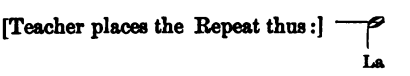


T. I have written a *large* long note *small* long note for the scholar. I will s you listen; then you will sing the small large one.

[Teacher and pupils sing *twice.*]

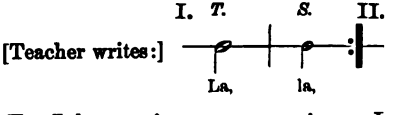
T. How many times did we sing this

P. Twice.



T. I have placed two dots before that the exercise must be sung twice. T for these dots is *a Repeat.*

DIFFERENCE IN LOU



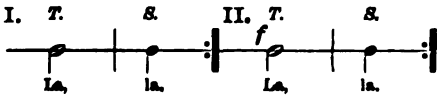
T. I have written two exercises. I the dots, is to be sung twice. When note I will sing; and when I point to th sing.

two exercises are sung, Ex. *I, mf,* and Ex. *II, f.*]

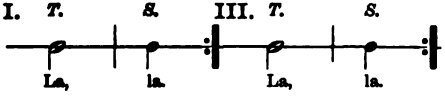
Did you hear any difference between the two exercises?

Yes, sir; the last exercise was loud.

her writes the sign *f* over the second exercise, thus:]



When you see the letter *f* over notes, it shows that the or song is to be sung loud. [*Writes:*]



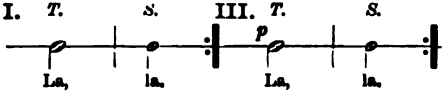
I have written two more exercises. The new exercise I nbered *III*, and you will notice how it is to be sung after

her and pupils sing Exercise *III* softly.]

How did Exercise *III* differ from Exercise *I*?

t was soft.

Yes; and the sign to sing softly is the letter *p*, placed notes. [*Writes:*]



We have a sign or letter to direct us how to sing Exercises *III*, but no sign to tell us how to sing Exercise *I*. How ing Exercise *I*?

tie Underwood. With the common voice.

T. Frankie is right; and that is the way you should sing all your exercises or songs that are not marked to be sung *f* or *p*, which, you remember, means *loud* or *soft*. The sign for the "common voice," as Frankie calls it, is *mf*, and means *middling loud*. Now you will be able to practise, by the notes, the first three exercises on Chart No. 3, observing, at the same time, the degrees of loudness.

LESSON IX.

Practical Exercises on the Foregoing.

EXERCISES *IV, V,* AND *VI.*

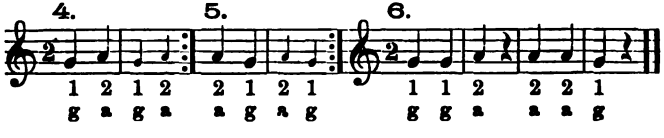
Will serve to call to mind Lessons II. and III. Question the pupils as to what makes a measure in music, and carefully practise

EXERCISES 1, 2, AND 3.

Call the children's attention to the fact, that *all* the notes in these exercises are on the first degree of the scale.

Do not require the children to beat the time while singing, at this stage of progress. It is enough at present if they recognize the places of the notes on the staff, and are able to point to any measure the teacher asks for.

EXERCISES 4, 5, AND 6.

In these exercises we have the first two degrees of the scale. In giving the lessons on the blackboard, it would be better to write the *scale-names* under Exercises 4, 5, and 6, as well as the pitch-names, thus:

Questions like the following may be asked upon Exercise 6:]

T. [*Pointing to No.* 6.] How many measures in this exercise?

P. Four.

T. What is in the first measure?

P. Two *g*'s,—short notes.

T. What is in the second measure?

P. *A*,—a short note, and a short rest.

T. What is in the third measure?

P. Two *a*'s,—short notes.

T. What is in the fourth measure?

P. *G*,—a short note, and a short rest.

T. What pitch is "ring"?

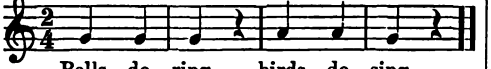
P. *A*.

T. What pitch "sing"?

P *G*.

T. George may sing Exercise No. 6.

[George sings:]



[Several hands are raised.]

T. Well, Carrie?

Carrie. He sang "ring" the wrong pitch.

T. What pitch did he sing?

Carrie. *G*.

T. What pitch ought he to have sung?

Carrie. *A*.

T. Carrie may sing the exercise.

[Carrie sings correctly.]

LESSON X

Three Degrees of t

[Exercises upon the first three degrees practised from the blackboard, and the pu the teacher where to write the notes upon the the following:

1, 2, 3— 1, 2, 3— 3, 2, 1— 3, 2, 1— 1, 3, 2—

The attention of the children is directed at the bottom of Chart No. 1; and they are after the figure signifies that it is to be sung it is to be long. The pupils will be able to t to the staff upon their slates; also similar the teacher. It will be well however for first, the children dictating.]

T. If I wish to write in notes the exe the blackboard in figures, what must I do

P. You must draw a staff.

[Teacher draws a staff.]

T. What shall I do next?

P. Write the *g* clef.

[Teacher writes the *g* clef.]

T. What shall I do next?

P. Write a figure 2.

T. Why?

P. Because there are two counts in a

T. [*Writing figure* 2.] You are write in the first measure?

P. *G*, *a*,—short notes.

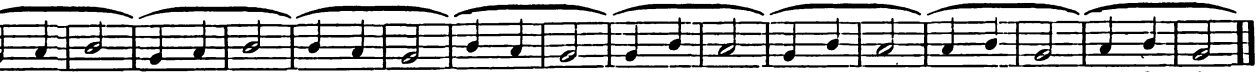
T. [*Writes.*] What shall I write in

P. *B*,—a long note.

[*Writes.*] How shall I write the next two measures?

Like the two you have just written.

[*Writes.*] Now I wish to know if you can sing the four
es you have told me how to write.

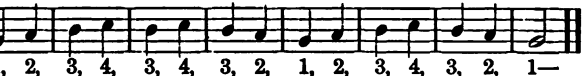
[If the children are able to sing them from the figures, they will sing them from the notes. Should they succeed with the first four measures, they may go on with the exercise, when it will appear written in music, thus:]

ıay be best for the teacher and scholars to sing two measures
ely. If the syllables Do, Re, Mi, etc., are used, the teacher
nember that this and all the other exercises and songs, to the
Chart No. 16, are in the key of G. The f♯ does not appear,
we do not use it yet.

çises 7 to 10 may now be practised, particular attention being
the skip, from 1 to 3, in Exercises 9 and 10.

FOUR DEGREES OF THE SCALE.

cises upon four degrees of the scale may now be practised
e blackboard. The following is given as an example:

2, 3, 4, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1—

singing this by the figures, let it be written in notes, thus:

n this is well understood, Nos. 11 to 13 may be taken up.
le ones will be delighted to learn the notes of exercises so long
to them from the rote practice. Let it be borne in mind
h children, as Currie says, "The eye and the ear go out in
y in search of knowledge," and that throughout this course
is to take the lead, the eye following closely in its track.]

THE IDEA OF PITCH.

T. In a base-ball club, who is called the "pitcher"?

[All the boys' hands are raised.]

T. Well, James?

James. The boy who throws the ball.

T. What other word may we use for "throw"?

P. "Pitch."

T. Yes; when we use the word "pitch" in singing, we mean making the voice go high or low, according to the steps or degrees of the scale. Now I will give you a sound to start from, and you notice, while singing up the scale, if you do not throw your voices a little higher at every step.

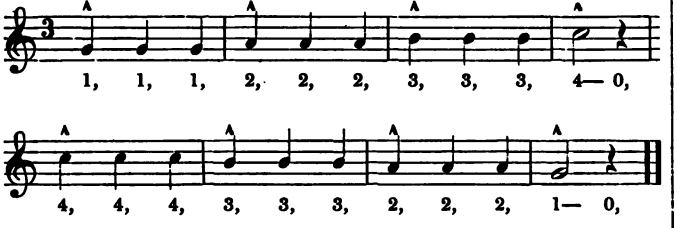
[The pupils all sing the scale, and seem to get the idea.]

T. You have heard me use the word "pitch" before, and you have used it yourselves; but I have never tried to explain it to you particularly until now. When we wish to speak of sounds as having a particular pitch, we use letters; and that is the reason why we call the letters the pitch-names. Each key of the piano-forte or organ is called by some letter, because it give a particular pitch.

LESSON XI.

Three-Part or Uneven Measure.

PREPARATORY EXERCISES.

[The teacher may write the following exercise upon the blackboard in figures only, or in music. If written in figures, give the children to understand that a cipher (0) with a dash after it stands for a long rest, and with a comma after it means a short rest. Also, call their attention to the accent-mark (^)—that it points out the loud parts of a measure.]

T. In this exercise, how many *ones* in the first measure?

P. Three.

T. What is in the second measure?

P. Three *twos*.

T. Yes; and when singing the exercise, I noticed you sang the first note in each measure loud, naturally; that is, without thinking about it. All sing it again, and notice if it is not so.

[The class sings it correctly.]

T. Which part did you sing loud?

P. The first part.

T. How did you sing the second and third parts?

P. Softly.

T. I will count two three-part measu

[Teacher counts, *One*–two–three, *one*–two

T. Which did I count loud in each

P. You counted *one* loud.

T. You may count two measures as

[The class counts two measures correctly

T. I see you understand this new l children, I am going to tell you two or t you to remember:—

First, we call the two-part measures measure ***uneven***.

Second, we call the loud part of a m and the soft parts we call ***unaccented*** pa

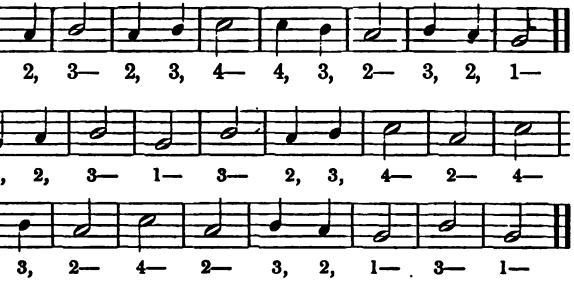
Third, one way to tell whether a mu made up of even or uneven measures i measures is easy to march by; but mu is not good to march by, unless it goes v

You will notice by looking back at learned to sing by the notes, that one length to two short notes; also, that a lo to a long note, and a short rest to a sh three-part measure there are three sho first two together and make one long no contain one long note and one short n one short rest.

[The teacher shows Chart No. 5, Exerc be taken, in practising Exercise 19, to ha strictly followed.]

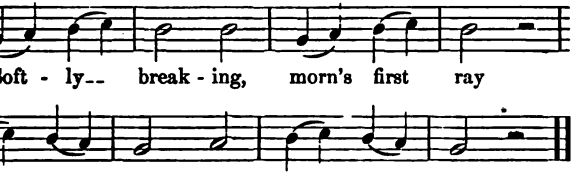
LESSON XII.

ping over Two and Three.—*Chart No. 6.*

ERCISES PREPARATORY TO NOS. 19 TO 21.

bove exercises may prove rather uninteresting; but if they ntly studied, especially No. 2, they will be very useful in e sounds *two* and *four* in the minds of the children. The nay now take up Exercises 19 to 21, calling the attention of ren to the skips of a third.]

LESSON XIII.

The Slur.—*Chart No. 6.*

XERCISE PREPARATORY TO NOS. 22 TO 24.

[Let the above be learned by rote, the teacher pointing to the notes on the blackboard.]

T. [*Pointing to Ex.* 22.] You will notice that there is only one *La* to be sung to *g* and *a*. This mark [*pointing to the Slur*] is placed over or under two or more notes, to show that they must be sung to one syllable. It is called a Slur. How many slurs in Exercise 24?

P. Three.

[Teacher questions them upon the slurs, and requires the pupils to sing the words, observing the signs of expression.]

LESSON XIV.

Commencing on the Unaccented Beat.

T. Flora may read the words in Exercise No. 24.

[Flora reads with proper expression, giving the right accent and emphasis.]

T. I will read the same words in another way, and you may tell me if it sounds well.

Let chil-*dren* ev-*er* keep *in* mind
The good-*ness* of *their* par-*ents* kind.

P. No, sir; you read the soft parts loud, and the loud parts soft.

T. Yes; and that is why it sounded wrong to you. Who can tell me which part is loud in a three-part measure?

Henry. *One* is loud, and *two* and *three* are soft.

T. Right. Henry always gives good attention. Reading *Let* loud, made all the other words sound wrong; and it would

be just so if we began to sing on the loud part of the measure. But beginning on the third or soft part of the measure, makes all the words come natural and right.

Now I will give you a rule about the last measure when the exercise or tune begins as this one does. It is this: —

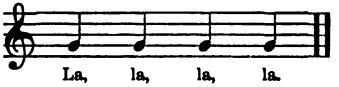
If the first measure is not full, the last measure should have just notes or rests enough to make up what is wanting in the first measure, AND NO MORE.

Now can you tell me if the last measure in Exercise 24 is correct, according to this rule?

LESSON XV.

Four-Part Measure. — Names of Notes.

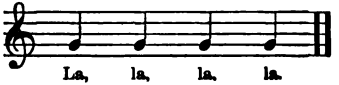
Chart No. 7.

[Teacher makes a circle, while he sings:]

T. Tell me how many *La*'s I sang while drawing the circle?

P. Four.

T. [*Making the dividing lines.*] I will divide the circle into four equal parts. What is each part called?

P. A quarter.

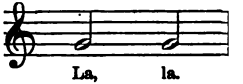
[Teacher points to each quarter, while he sings:]

T. What kind of sound did I sing w quarter of the circle?

P. A short sound.

T. [*Placing quarter-notes in the divis* short note in each quarter of the circle. another name for these notes instead of "sl we call them?

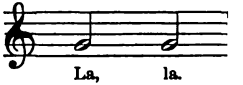
P. Quarter-notes.

[Teacher numbers each quarter of the circl

T. You may tell me how many sounds another circle. [*Draws and sings.*]

P. Two.

T. Were they long, or short?

P. Long.

[Teacher, dividing the circle into halves b then into quarters by drawing dots through points and sings:]

T. How many quarters of the circle d over while singing each of the long sounds

P. Two.

T. Then I will place a long note on tl the first and second quarters. What part anything, would two quarters make?

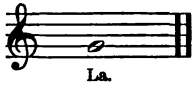
P. One half.

Very well; then what name will you give to the long

A half-note.

How many quarters do we sing to a half-note?

Two.

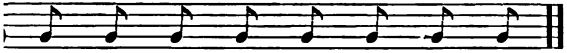
acher draws a circle and sings:]

How many sounds did I sing in this circle?

One.

icher divides the circle into quarters by dots, and places a note in the centre.]

This note lasts through all the quarters. If we call the in the first circle Quarter-notes, and those in the second otes, what name shall we give to this last note?

A Whole note.

Yes. Only the most attentive of you will be able to tell w many I sing in the next circle. [*Draws and sings:*]

Seven. Six. Eight. Nine.

I will sing it again.

acher divides the circle into quarters, then the quarters into s by dotted lines, and sings as before.]

Eight.

Yes; I sang two sounds to each quarter. I will sing again. [*Sings as before.*] You may sing two sounds to quarter, while I point.

pils sing correctly.]

T. How many equal parts in this circle?

P. Eight.

T. I will write the notes, *two* of which are equal to *one quarter.* [*Writes an eighth-note in each part.*] Can any one of you tell me a name for these notes?

[If the children do not readily give the right name, the teacher should tell them, — unless there is an abundance of time.]

T. I will name each of these eight parts in a way which will be easy for you to tell them. I will name the first part in each quarter just as we did in the first circle, and the second part of each quarter we will call "*&*." [*Writes.*] You now have four different kinds of notes; and hereafter we shall call them by the names we have just learned.

[If the children do not already know, they should during this lesson be made to understand clearly what is meant by one half, one quarter, and one eighth of any thing. Applying this knowledge to the circles, as above, will make the children realize more fully the different lengths of notes.]

T. Instead of having these notes in circles, I will put them upon a line. [*T. draws a horizontal line.*] The circles are divided into quarters; so I will place a figure 4 under the line, to show that we must count by quarter-notes. I will place a figure 4 over the line, to show that four quarter-notes, or as much as they are worth in other notes, must be in each measure. Each circle represents a measure.

How many quarter-notes in a measure?

P. Four.

T. How many half-notes?

P. Two.

T. How many whole notes?

P. One.

T. How many eighth-notes?

P. Eight.

[Teacher writes under each circle the corresponding notes. In a similar manner the relative value of the different rests is taught. Teacher draws four circles, and divides them like the others; then, pointing to the first circle, proceeds as follows:]

T. Notice which parts I sing, and which I do not sing.

[Teacher sings first and third parts.]

P. You sang at the first and third parts, and rested at the second and fourth parts.

T. What shall I write in each quarter of the circle?

P. A quarter-note in the first and third parts, and a quarter-rest in the second and fourth parts.

T. Tell me which parts I sing in the next circle?

[Teacher, pointing, sings the first two parts in one sound, and rests the last two.]

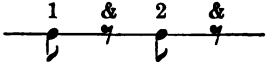
P You sang the first half, and rested the other half.

T. What shall I write?

P. A half-note for the first two quarters, and a half-rest for the other two.

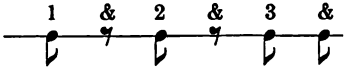
T. [*Writing whole rest in centre of third circle.*] This is the whole rest. You may always know the whole rest from the half-rest by its being placed *under* the line.

Tell me which parts I sing in the first two quarters, and which parts I rest. [*Sings:*]



P. You sang *one* and *two*, and rested

T. I will write an eighth-note where I s
in the parts where I rested. [*Writes.*]
and sing all round, and you will notice ho
fourth quarters. [*Sings:*]



P. You sang both parts in the third
first part of the fourth quarter and rested t

[Proceed as with the first four circles in the horizontal line, after which the exercis from the chart. Require the children to co the rests in a whisper. Be sure, before proc children can readily distinguish and name rests.]

T. We now have learned three differe measures of two parts, called even; me called uneven; and this new kind, or four- be difficult for you to tell the difference four-part measures by listening to music, a alike. They are both equally good to ma tell the difference when you see the m written in four-part measures is sometimes time. It has two signs,—𝄴 or $\frac{4}{4}$. The in four-part measure are the *first* and *thi* being louder than the third.

[The teacher may explain to the pupils th three-part measure. This is not a matter of one of those things which the pupils learn inc

LESSON XVI.

Learning to Beat Time.

think it is not very material how a Perſon beats, or what Motion he
he keeps but a true Movement, to anſwer both Notes and Reſts.
nleſs a Perſon can count his Time in his Thoughts, as he ſees it, it is
ble for him either to beat, or perform in Conſort, as he ought to do.

"In beating TIME, tho' Motion helps the ſight,
Yet Thought 's the Prime, to move all Parts aright."

—'Introduction to the Grounds of Muſick,' by WM. TANS'UR, 1754.

eating time should be taught by itself, and not at first in connec-
ith singing. It is as difficult to teach a class of fifty children to
me together as to march properly. We explain our method of
ng to beat four-part measure, as it will contain all that is difficult
-part and three-part measure. The diagrams on Chart No. 7
e convenient for this purpose.

the children count while the teacher points, first, to each
r in the circles, and afterwards to the notes on the lines under
cles, being careful to give a strong accent at the first count in
neasure, and a slight accent on the third. In the exercise with
the children should count the notes loud, and the rests in a
er.

POSITION FOR BEATING TIME.

or stand erect, poising forward a little, with active chest. Place
ows at the side, just far enough back to have the middle finger
right hand touch the centre of the palm of the left hand. The
n should be from the wrist only. This is very important, as it
ot tire the children so soon, and they will be less liable to jerk
dy while they are beating. Some children will require special
tion and drill in this, as they will not be able, at first, to make
motion from the wrist.

would recommend that the children should not be required to
me while singing from a book.

In four-part measure, the first part has a *down* beat, the second a *left* beat, the third a *right* beat, and the fourth an *up* beat, thus:

At the down beat, let the ends of the fingers of the right hand be felt to touch the palm of the left; and at the left beat, let the right hand be felt to touch the body.

"The hand should perform its motion *as quickly as possible*, and this motion should commence *precisely at the instant* when that part of the measure commences to which the beat belongs.

"During the time that elapses after this motion has been quickly performed, the hand should *remain perfectly still, up to the instant* of time at which the next part of the measure commences."

We suggest the following method of practising to beat time from Chart No. 7:]

T. Position for beating time!

[Pupils all take position.]

T. When I point to a note in the first circle, you make the beat that belongs to it, and count at the same time.

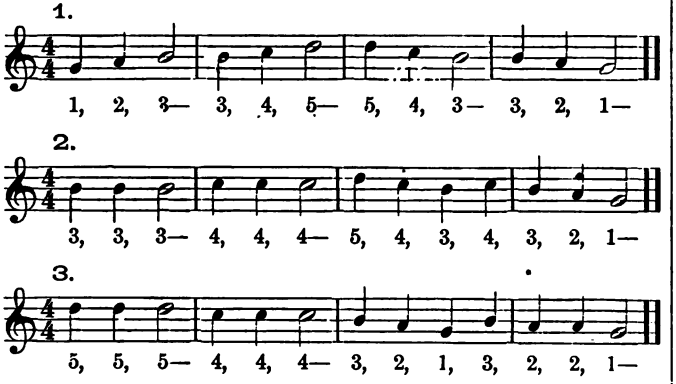
[The teacher will meet with no difficulty till coming to the fourth circle, when the children will be inclined to make two beats in each quarter. To avoid this, tell them to sing the count "One" while the hand is *going down*, and the "&" while it is *held down*, or at rest.

If the teacher can succeed in leading the pupils to comprehend the division of quarters into eighths, it will greatly facilitate the understanding of the dotted quarters; and we would recommend careful practice upon the measure with eighth-notes, in anticipation of that difficult point of instruction.

It would be well to turn to advantage the disposition which exists among children as well as adults, to observe critically the actions of others. Therefore, as far as time will permit, we would advise that the teacher let the pupils beat and count individually.]

LESSON XVII.

Exercises on the First Five Degrees.

PREPARATORY TO CHART No. 8.

[The above exercises should be written upon the blackboard, and sung at first without particular attention to time; afterwards the pupils should count and beat the time, and finally, if the teacher chooses, they may beat and sing.

One object of these exercises is, to enable the children to commence a tune upon either One, Three, or Five, of the scale.]

LESSON XVIII.

The Round.—*Chart No.* 8.

[This should be sung by the whole class as a single-voiced exercise at first. Only a few of the most musical should be permitted to sing it as a round.]

LESSON XIX

Singing and Beatin

THE SONG, "GOD'S PROV

[The children have learned to sing this so by rote. Let them now study it by counting then let them sing it by the pitch-names and to sing and beat at the same time, great care l not spoil the expression by giving too much the teacher plays the accompaniment (*See So p.* 3), he should not *lead* the children, but *acc*

LESSON XX

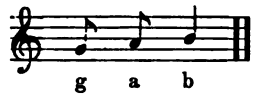
Two Sounds to On

EXERCISES PREPARATORY TO CI

T. [*Making down beat.*] Which bea
P. The down beat.
T. [*Making up beat.*] Which beat i
P. The up beat.
T. What kind of measure did we call
P. Two-part or even measure.

[It will assist the children, at this stage of use the pitch-names during this lesson. Bu advanced to recognize the sounds when sung will be better to use it instead of the letters. sing, and is obliged to teach by means of a children will have to designate the sounds by

T. I will beat and sing one measure many sounds I sing to each beat.

acher sings;]

You sang two sounds at the down beat, and one at the up

Right. Now who can beat and sing a measure as I did? rd may try.

arnard tries, but raises his hand on the last half of the down nstead of keeping it down the full time.]

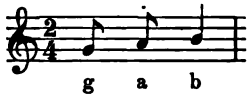
I will sing the measure again. When I sing two sounds beat, you notice what my hand does while I sing the first , and where it is while I sing the second.

acher beats and sings as before.]

nry. You made the down beat quickly, while you sang the ound, and you held it down *tight* while you sang the second.

Henry may beat and sing a measure as I did. All may nd sing as Henry did.

ill write the notes of the measure you have just sung.

acher writes:]

What have I written for the down beat?

G and *a*,—eighth-notes.

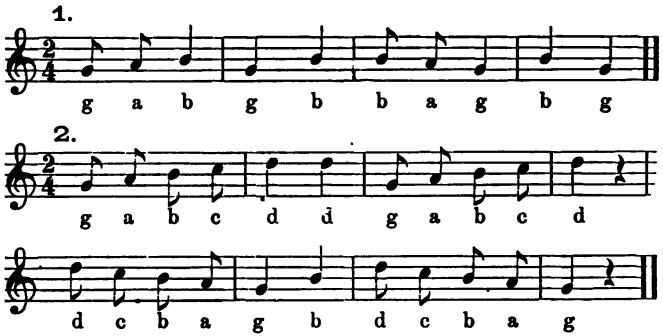
What have I written for the up beat?

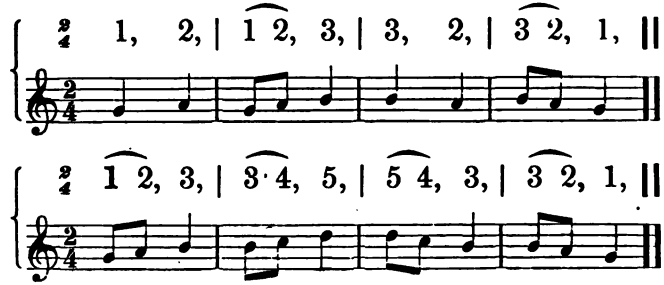
B,—a quarter-note.

Barnard may beat and sing the measure as I have written

arnard beats and sings it correctly.]

T. All may do it as Barnard did.

I will now write the whole exercise, and I am curious to know how many in the class can beat the time and sing it alone.

[Careful practice of the above exercises will enable the children to master Charts 9 and 10 without much difficulty. They should be able to sing the songs tastefully before the teacher accompanies.

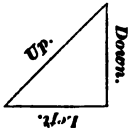
Dictation exercises given on the blackboard in figures, like the following, for the pupils to write in notes upon their slate, will be found to be very useful; the slur over two figures shows that they are to be written in eighth-notes.]

LESSON XXI.

Beating Three-part Measure.

EXERCISES PREPARATORY TO CHART NO. 11.

T. We are now to study more about three-part measure. Notice while I count and beat two measures.

[Teacher counts and beats according to the following diagram.]



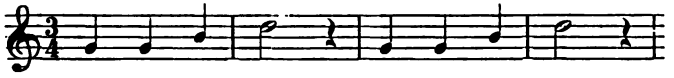
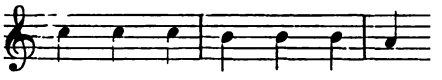
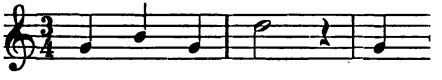
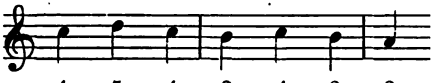
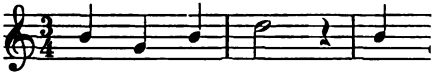
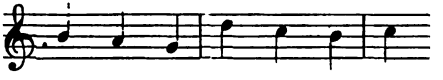
P. You made the down beat at *one*, the left beat at *two*, and the up beat at *three*.

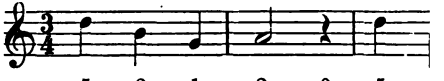
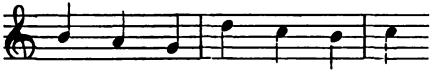
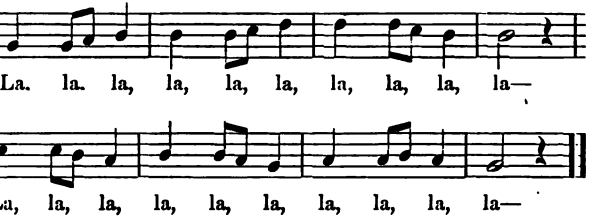
T. Who can beat two three-part measures as I did? Thomas may try.

T. That was right, only he made too much motion with his arm. It is pretty hard to do a thing right in every respect the first time. Who can do as well as Thomas did?

[Several do it, and do not move their arms so much.]

T I will write a few exercises on purpose for you to practise beating this kind of time. It will not be very good music. If you have to beat time while singing good music, you will be almost sure to spoil it.

I.

II.

III.

IV.



When two or more eighth-notes are sung to one syllable, e joined together like these you see in the last exercise. re both sung to the left beat.

will be well to practise the above exercises before showing Nos. 11 and 12.]

LESSON XXII.

ix Degrees of the Scale.—*Chart No.* 13.

that is new in this chart is the sixth degree of the scale, he children will sing very easily, if they are not permitted to loud.]

LESSON XXIII.

e Eighth-Note to a Count.—*Chart No.* 14.

s chart may be presented to the class at once. All the children know is, that there is one eighth-note to each part of the e, and that a quarter-note is two counts or beats long. In the Christmas Greeting," the *pp* occurs for the first time. The not new to the pupils, as they have learned to sing it carefully Call the attention of the children more particularly to the l last measures.]

LESSON XXIV.

Six-Part Measure.—*Chart No.* 15.

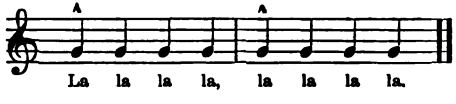
[This chart may be shown to the class without any previous drill. In practice it will be well to treat it as a two-part measure, three counts in each part. Too careful analysis of this kind of measure would neither be pleasant nor profitable to the pupils at this stage, but in practice it is more pleasant than three-part measure. It would be better to sing the "Messenger of Spring" in this kind of measure.]

LESSON XXV.

Learning more about the Scale.

T. How many sounds in the scale?

P. Eight.

[Teacher sings:]

T. Did those eight sounds make the scale?

P. No, sir; they were all the same pitch.

T. How must the eight sounds differ to make the scale?

P. They must go up higher and higher, according to the steps or degrees of the scale.

T. I will teach you something more about the scale. Who can remember what I said was the meaning of pitch in singing?

P. Pitch, in singing, means to make the voice go high or low.

T. Which sound of the scale has the lowest pitch?

P. One.

T. Which the highest?

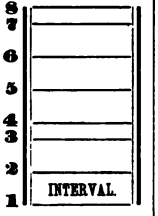
P Eight.

T. What is the difference between One and Two?

P. Two is higher in pitch than one.

T. You have all heard of interval land. It is sometimes called a valley, and lies between hills. The time between the closing of school one year and commencing another, is called an interval. Besides an interval of land and an interval of time, there is an interval in music. An interval in music is the difference of pitch between two sounds of the scale.

[Teacher draws the following diagram:]



T. [*Pointing.*] I have written the word "Interval" in the space between the lines representing the sounds, One and Two. Do you see any difference in the spaces between the lines?

P. Yes, sir; some of the spaces are greater than the others.

T. So it is with the sounds of the scale; between some of the sounds there are large intervals, and between others small intervals. How many kinds of intervals are there in the scale?

P. Two kinds; large intervals and small intervals.

T. What is the difference in pitch between One and Two?

P. A large interval.

T. Between Two and Three?

P. A large interval.

T. Three and Four?

P. A small interval.

T. How many small intervals are there in the scale?

P. Two.

T. Which are the small intervals?

P. From Three to Four, and from Se

T. How many large intervals are ther

P. Five.

T. Musicians call the large intervals intervals *semitones.* What do musicians c

P. Tones.

T. The small intervals?

P. Semitones.

T. What is a tone?

P. A large interval of the scale.

T. What is a semitone?

P. A small interval of the scale.

T. How many tones are there in th semitones? Give the musical names for t to them. [*Points.*]

P. Tone, Tone, Semi-tone, Tone, Ton

T. I will write the names as you have

[The teacher writes the words "Tone" an proper spaces.

The first chart might now be placed befor from board to chart will assist in preventing w

T. Who can point and sing two sour

[Henry points, and sings One—Two.]

T. Who can point and sing two whicl

[Carrie points, and sing Three—Four.]

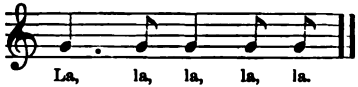
T. Who can sing two other sounds w

[Henry points and sings Sev'n—Eight. T required to copy the diagram, writing the wc tone" in their proper spaces, and the scale-n the line representing it.]

LESSON XXVI.

Dotted Quarter-Notes.—*Chart No.* 16.

Notice how many sounds I sing to each beat.

acher beats and sings:]

Have you ever heard me sing an exercise like that?

e children will be puzzled, and not able to tell.]

You will remember that the down beat touches the hand, e left beat touches the body. [*Sings again.*] How long e first sound last?

Through the first beat, and the first half of the second.

How long was the second sound?

As long as the other half of the second beat.

How long was the next sound?

As long as the third beat.

What was the length of the other two sounds?

You sang them both at the fourth beat.

acher draws a circle, and divides it into quarters.]

You say the first sound was as long as the first beat or r, and one half of the second. What, then, shall I write first quarter of the circle?

A quarter-note.

If you sing this note, will it be as long as the sound I

No, sir; the sound you sang was half a beat longer.

What kind of note would fill half of the next quarter?

An eighth-note.

T. [*Writing eighth-note.*] But this would tell you to sing another sound. What shall I do in order to have the quarter-note prolonged through this eighth-note?

P. Place a slur over them.

T. You said the next sound was as long as the last half of the second beat or quarter. What kind of note shall I write?

P. An eighth-note.

[The notes for the other two quarters of this circle can be drawn from the class in the same way. They can also, by a similar training to that adopted in teaching Chart No. 7, be led to beat and count the notes in the circle.]

T. [*Drawing another circle.*] I will show you another way to write the first sound of the exercise we have just written.

[Teacher writes a quarter-note in the first quarter, then points to the first two notes in the preceding circle.]

T. Where notes are joined together as these are, by a slur, it is, as you know, intended that instead of two sounds, as the notes indicate, but *one* sound should be made; the sound being prolonged through both notes. As the second note is not sung, musicians often do not write it, but place a Dot after the first note in the place of it. As the dot is used *instead* of the eighth-note, *it* also shows that the first note should be sung as long as half of the next quarter. What, then, can I write instead of an eighth-note in the first half of the second quarter?

P. A Dot.

[Lead the children to discover that the first two quarters of the second circle sound exactly like those of the first. The other notes in this and the remaining circles on this chart will be readily given, if a similar course to the above be pursued. The children should be led to transfer the notes to a line, after which the chart may be placed

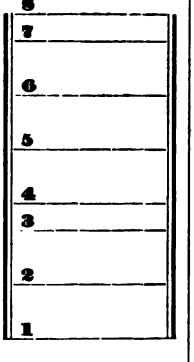
before them. They should also be questioned in every possible way, to insure a thorough understanding of the lesson. They should, as in previous lessons, be required to beat and sing the exercise.

The song, "Village Bells," and the whole of Chart No. 17, is a practice upon the above exercises.]

LESSON XXVII

Key of C.—Middle, Upper, and Lower Scales.—*Chart No.* 18.

[Teacher draws diagram of scale and places the numbers, thus:]



T. We will now take a new pitch. The pitch of One is *c*. [*Writing the letters on their proper lines.*] You may sing up and down the scale, by the pitch-names.

P. *C, d, e, f, g, a, b, c.*

T. Now by the scale-names.

P. One, Two, Three, Four, Five, etc.

T. Good! We will now call Eight *One*, and make a scale above this.

[Teacher adds the upper scale, as high as the fifth degree, as in the next diagram.]

T. This is called the Upper Scale. We will not sing any higher than Five. You will observe that there are two *c*'s here; one in the middle, and the other in the upper scale. In order to distinguish these two sounds, musicians put a mark like this [*draws thus* ¯] over the *c* in the middle (=) over the one in the upper scale. W of the middle scale "Once marked *c*," and scale "Twice marked *c*." The remaining scales are marked in the same way.

We will now call One of the middle scale *Eight*, and sing down, thus making a downward scale.

[Teacher adds the lower scale, as low as the fifth degree, as shown in the accompanying diagram.]

T. This is the Lower Scale. The letters of this scale have no marks over them; and they are distinguished from the letters of the other scales.

How many scales have we here?

P. Three; the Middle Scale, the Upper Scale, and the Lower Scale.

T. How do we distinguish the letters of the different scales?

T. The letters of the middle scale have one mark over them, the letters of the upper scale have two marks over them, and the letters of the lower scale have no marks over them.

T. What sound do we take for One of the upper scale? What for Eight of the lower scale?

[The exercises on Chart No. 18 are simply lesson. Chart No. 19, also, serves the same p

LESSON XXVIII.

The Upper and Lower Scales.

Chart No. 20.

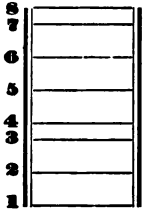
: exercises upon this chart will be found exceedingly useful in
the pupils to distinguish between the sounds of the lower and
cales. Boys especially need this drill, as they are more liable
rls to mistake the sounds.]

LESSON XXIX.

The Chromatic Scale Ascending.

Chart No. 21.

ore attempting to explain this chart, the teacher should review
is lessons upon the scale. It is important that the children
ghly understand about tones and semitones; if these are clearly
n their minds, there will be no difficulty in bringing the lesson
his chart fully within their comprehension.]



[*Drawing diagram.*] We call One *c*
diagram. [*Singing or playing* $\bar{c}$ *and*
ome instrument.] What sounds did you

One and Two.

What pitches of the *C* scale?

C and *d*.

What interval did they form?

A tone.

[*Plays* $\bar{c}$ *and* $\bar{c}\sharp$.] Did those two sounds make a tone?

No, sir.

T. Why not?

P. Because the second sound was not so high as *d*.

T. You are right. This is a sound which is new to you; it is higher than One, and not so high as Two.

[Teacher draws a line on the diagram between $\bar{c}$ and $\bar{d}$, and connects it with the lower line by a brace.]

T. This sound is called *c* sharp, and is written thus [*writing* $\bar{c}\sharp$ *on the line*]. You see I have placed the line to represent this sound half way between *c* and *d*. What is the difference in pitch between *c* and *c* sharp?

P. A semitone.

[Teacher will observe that the appeal is here made to the *eye*, and not to the ear alone. He should not aim, at present, at a perfect training of the ear in this matter. This lesson is merely to show the children that there are other sounds, and that they are used in the formation of other scales.]

T. [*Plays* $\bar{d}$, $\bar{d}\sharp$.] Was that a tone?

P. No, sir.

T. Why not?

P. The last sound was not so high as *e*.

T. I will place the line to represent this sound half way between *d* and *e*. What name shall I write for the sound?

P. *D* sharp.

T. Why?

P. Because it is a semitone higher than *d*.

[The remainder of the scale can be drawn from the children in a similar manner.]

T. The scale which you have just learned, musicians call the *Chromatic Scale Ascending*. It is made by using the sharp

sounds. What is the difference of pitch between the sounds in this scale?

P. A semitone.

T. Yes; this scale is made entirely of semitones. The only scale you have hitherto known about is composed of both tones and semitones. Musicians call it the natural scale. In the next lesson I will teach you about the *Chromatic Scale Descending.*

LESSON XXX

The Chromatic Scale Descending.

T. How many of you remember what we learned in our last lesson? What was it?

P. The Chromatic Scale Ascending.

T. Yes. How does it differ from the natural scale?

P. It is made entirely of semitones.

[Teacher draws a diagram as in Lesson XXIX, with letters and numbers, and then plays $\bar{\bar{c}}$, $\bar{b}$.]

T. What interval of the scale did I play?

P. A semitone.

T. [*Plays* $\bar{b}$, $\bar{a}$.] What interval of the scale was that?

P. A tone.

T. [*Plays* $\bar{b}$, $\bar{b}\flat$.] Was that a tone?

P. No, sir.

T. Why not?

P. The last sound was not so low as *a*.

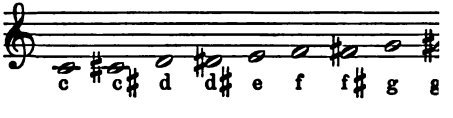
T. Right. This sound is a semitone lower than *b*, and is called *b* flat. It is written thus [*drawing* ♭ *and writing* b♭ *upon it*].

[The other flats should be placed upon th diagram in the same way; that is: first, les the children, by the use of an instrument, distinguish for themselves the difference betwe the natural pitches and the sounds which a here introduced to them in order to form sem tones.

The teacher may now place the chromat scale ascending upon the lines already draw so that both may be presented to the eyes of th children at once, as in the diagram here give If convenient, they may be allowed to copy th diagram upon their slates, as this will aid the in remembering the relation which the scal bear to each other.

The teacher may next proceed to write th scales upon the staff, as follows:]

T. We will now place the chromatic the staff. You will notice that I have writt on the same degree. Where shall I write

[The children should be required to dictate on which each note of the scale must be writt following scale.]

[The chromatic scale descending should staff at the dictation of the children. Lead

harp and flat represented on the same line of the diagram has
ne pitch.]

Though these sounds have the same pitch, they have
nt names, because they are placed on different degrees of
ff.

the children are sufficiently advanced in the practice of the
sing such examples as these without having the teacher sing
them first, it will be better not to assist them; but if they are
will be well to follow the exercises upon the chart.

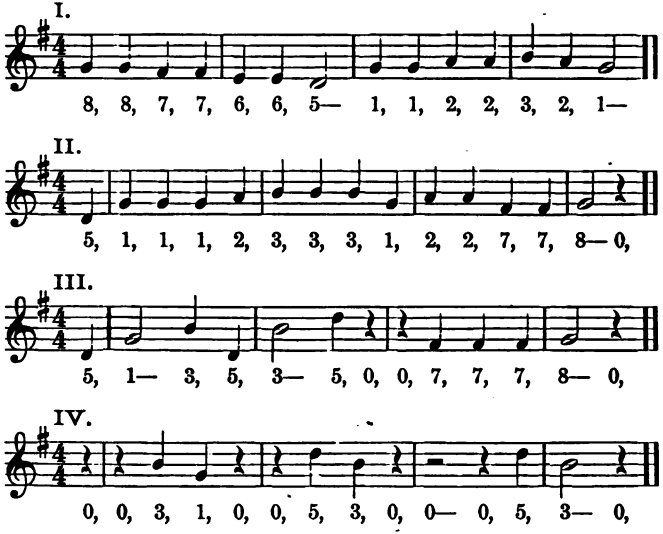
inging the first exercise the children will, of course, sing *f*
; but when the next exercise is given them, and they are told
g Eight, they will unconsciously sing the pitch of *f* sharp.
y will not sing *f* sharp from thinking of it, but, we might say,
vely, from having had the idea of a semitone so long associated
r minds with the terms, Three and Four, Seven and Eight.
ises from their constant practice upon the scale. The fact is,
ve so long been in the habit of making the tones and semitones
etween certain pitches, that they will continue to do so, without
ware of it, in singing from any pitch which is given as One or
Hence, all that is necessary to do in order to have them sing
le is, to give them the pitch of One or Eight.]

LESSON XXXI.

The Pitch F sharp, Key of G.

Musicians do not write the sign for *f* sharp every time it
in a piece of music, but place it upon the staff, directly
ng the *g* clef. When you see the sign of *f* sharp at the
ing of an exercise, you may know that *g* is to be taken as
When *g* is taken as One, the scale or tune is said to be in
y of G.

EXERCISES PREPARATORY TO CHART NO. 22.



[The above exercises may be practised in the following order:

First, Let the children beat the time and sing.

Second, Let them sing without beating time, telling them to think the time in their minds while they sing.

Third, Direct the children *formally*, beating time while the class sings, requiring them to be guided by the beating, and to obey such verbal directions as may be given. This is a matter of great importance, and it would be well to begin this kind of training with very simple exercises.

We would caution the teacher against too much dependence upon beating time. The pupils should be led to comprehend the time as soon as possible without beating, and should acquire the ability to follow the directions of the conductor.]

LESSON XXXII

Three-Part Round.—*Chart No.* 22.

[There is now nothing difficult upon this chart; its chief use is to train the children in beating time. It is presented in the form of a round, in order to compel a more close attention to the time. The teacher should direct the attention of the children to the rests, and require them to beat and count, then beat and sing, the pitch-names. If the teacher has the power or will to secure the undivided attention of the children, it will require but little practice to insure perfect time. It will be well to teach the round from the blackboard, one voice at a time.]

T. What sign is placed at the beginning of this song?

P. *F* sharp.

T. What, then, must be taken as One?

P. *G.*

T. What is the scale-name of the first note?

P. Five.

T. Why?

P. Because *g* is taken as One.

T. [*Touching* g.] Sing the scale, calling *g* One. Sing the lower scale, calling *g* Eight, as far as Five.

T. What kind of measure is this?

P. Four-part measure.

T. On which beat must we begin to sing this round?

P. The up beat.

T. On which beat does the first quarter-rest come?

P. On the right beat.

T. How many beats in the last measure? Why not four?

[The above or a similar course should be pursued, to secure an understanding of the music, before the song is attempted.]

LESSON XXX]

The Pitch B flat, Key of

[Teacher points to the second exercise, a upon an instrument.]

T. We will sing, calling *a* Three.

[The children will, of course, sing *b* flat.]

T. If *a* is Three, what shall we take a

P. *F.*

T. [*Playing* f.] Sing the scale, calli

[Here again the pupils will involuntarily can merely say that when the sign of *b* flat is as One; or a diagram of the scale may be dr from it that when *f* is taken as One, *b* flat m make the tones and semitones come in their p upon this chart should be thoroughly analy being given to the second measure of each lessons have been taught with care, this will

T. What sign is at the beginning of t

P. *B* flat.

T. In what key is the tune?

P. Key of F.

T. What is the scale-name of the first

P. Three.

T. Why?

P. Because *f* is One.

T. On which beat does this tune begin

P. The down beat.

T. Which measures have dotted quart

P. The second and sixth.

LESSON XXXIV.

The Song. — *Chart No.* 24.

is a mere practice upon preceding lessons. In all cases, before
he words of a song, the class should be thoroughly catechised,
that they may sing understandingly; after which they should
red to beat and count, then beat and sing the pitch-names.]

LESSON XXXV.

Pitch C sharp, Key of D. — *Chart No.* 25.

pitch *d* being given as Eight in Ex. 2, and as One, in the
e children will sing the required sharps. They must be shown
en *d* is taken as One, the sounds *f* sharp and *c* sharp must be
bring the tones and semitones in their proper places.
y Dancing Song" is a good practice in this key.]

LESSON XXXVI.

apo, and Sign for Ending. — *Chart No.* 26.

The only new thing on this chart is the sign to show the
When you see the letters *D. C.* at the end of a piece,
st not stop there, but begin again, and sing as far as the
ar and sign for the ending [*touching* 𝄐], and then stop,
is intended to be the end of the song.
e tune on this chart, which measure is written for the end
ong?
The next to the last measure of the second line.
How many beats to each dotted note in this tune?
Only one.

LESSON XXXVII.

The Pitch E flat, Key of B flat.

Charts Nos. 27 *and* 28.

[The pitch *b* flat being given as One, the children will involuntarily introduce the other flat.

The rounds on Chart 27 and the two songs on Chart 28 are simply for practice in this new key.]

LESSON XXXVIII.

The Pitch G sharp, Key of A. — *Chart No.* 29.

[Although to the eye of a casual observer who has not watched the process of training which has been pursued, this and the following charts may seem too complicated for young children, the readiness with which the pupils will introduce new sharps or flats, when the proper pitch is given them, will prove to the contrary. All difficulties have been overcome since the learning of Chart No. 21, as that is a key to the whole system of scales. Skillful questioning from the teacher, close attention from the pupils, and careful practice, is now all that is required.

Proceed here, for instruction, as on previous charts.

Chart No. 30 is a good drill in this key.]

LESSON XXXIX.

Pitch A flat, Key of E flat.—The Hold.

Charts Nos. 31 *and* 32.

T. [*Touching* b *flat.*] Call *b* flat Five, and sing the second exercise. How many flats in this scale?

P. Three.

T. Why?

P. Because if we take *e* flat as One, we must use the sounds *b* flat and *a* flat, in order to make all the tones and semitones come in their proper places.

T. When *e* flat is One, what sign must be placed at the beginning?

P. Three flats.

T. When you see the sign of three flats, what pitch must be used as One?

[The teacher will expain that this sign, 𝄐, — the same that is used for the *Da Capo*, — when placed over a note or rest, shows that the time is to be prolonged. It is called a *Hold* or *Paise.*

The next chart is a continuation of the practice upon this key.]

LESSON XL.

The Pitch D sharp, Key of E. — *Chart No.* 33.

T. In what key is this scale?

P. Key of *E.*

T. When is a scale said to be in the key of *E*?

P. When *e* is taken as One.

T. When *e* is taken as One, how many sharps must there be?

P. Four; *f*, *c*, *g*, and *d.*

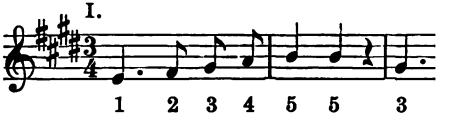
T. When you see the sign of four sharps, what pitch must be taken as One?

P. *E.*

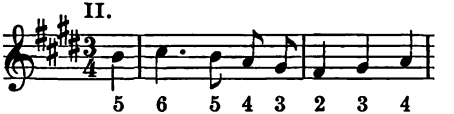
[The discretion of the teacher must be exercised in deciding how much instruction of this kind should be given.]

LESSON XLI

The Dotted Quarter-Note

I.

1 2 3 4 5 5 3

How I love to see thee, Gold·

II.

5 6 5 4 3 2 3 4

With cheerful hearts and voices, Let

[*Chart No.* 34 contains nothing new, it bein

LESSON XLI

The Pitch D flat, Key

Chart No. 35.

[The pitch *a* flat being given as One, th sing the exercise, introducing unconsciously attention should here be directed to time, i second endings.]

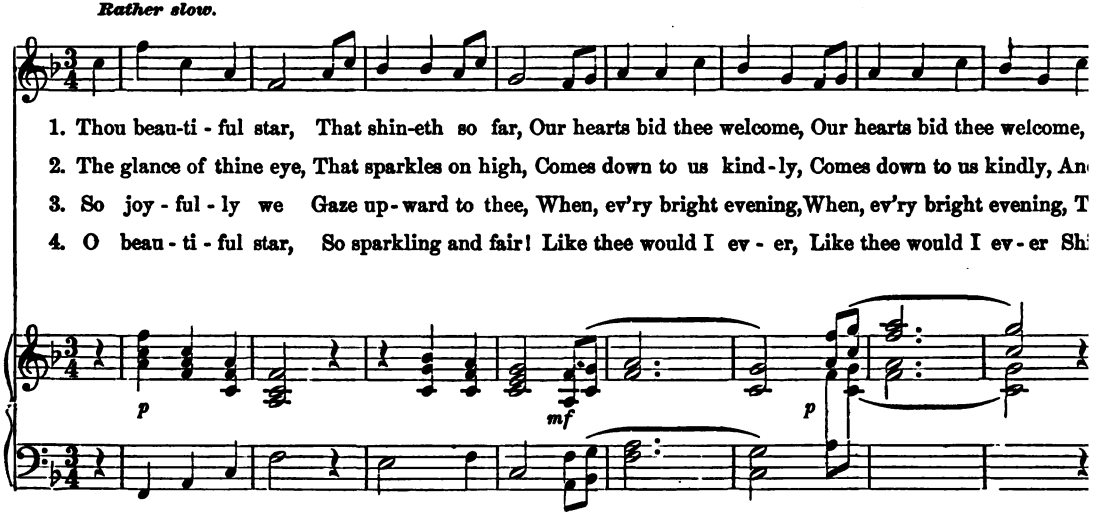
Miscellaneous Practice

[The remaining charts serve simply for already been taught.]

PART III.

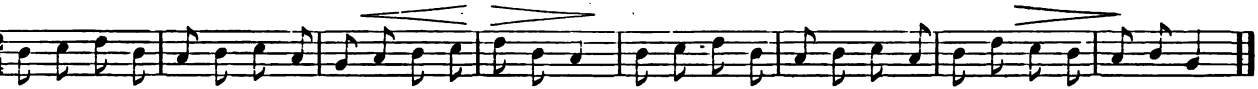
SONGS WITH ACCOMPANIME

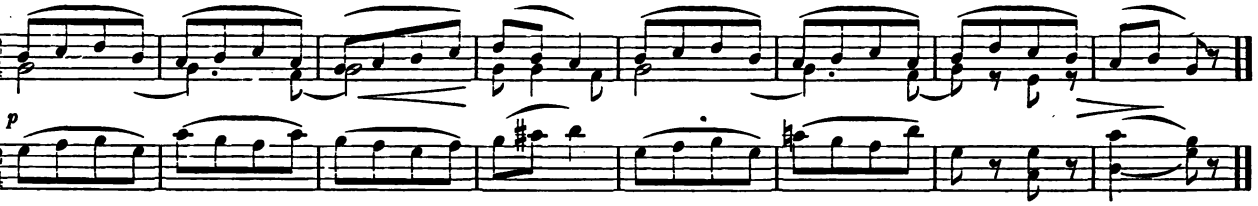
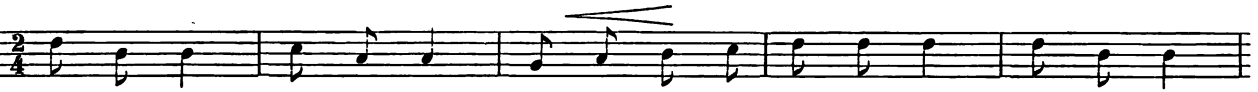
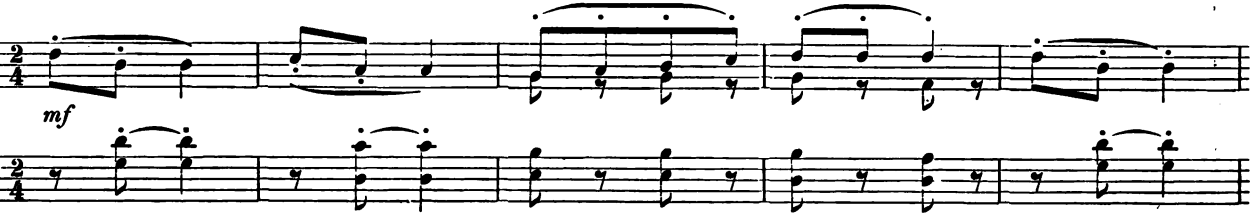
THE EVENING STAR.

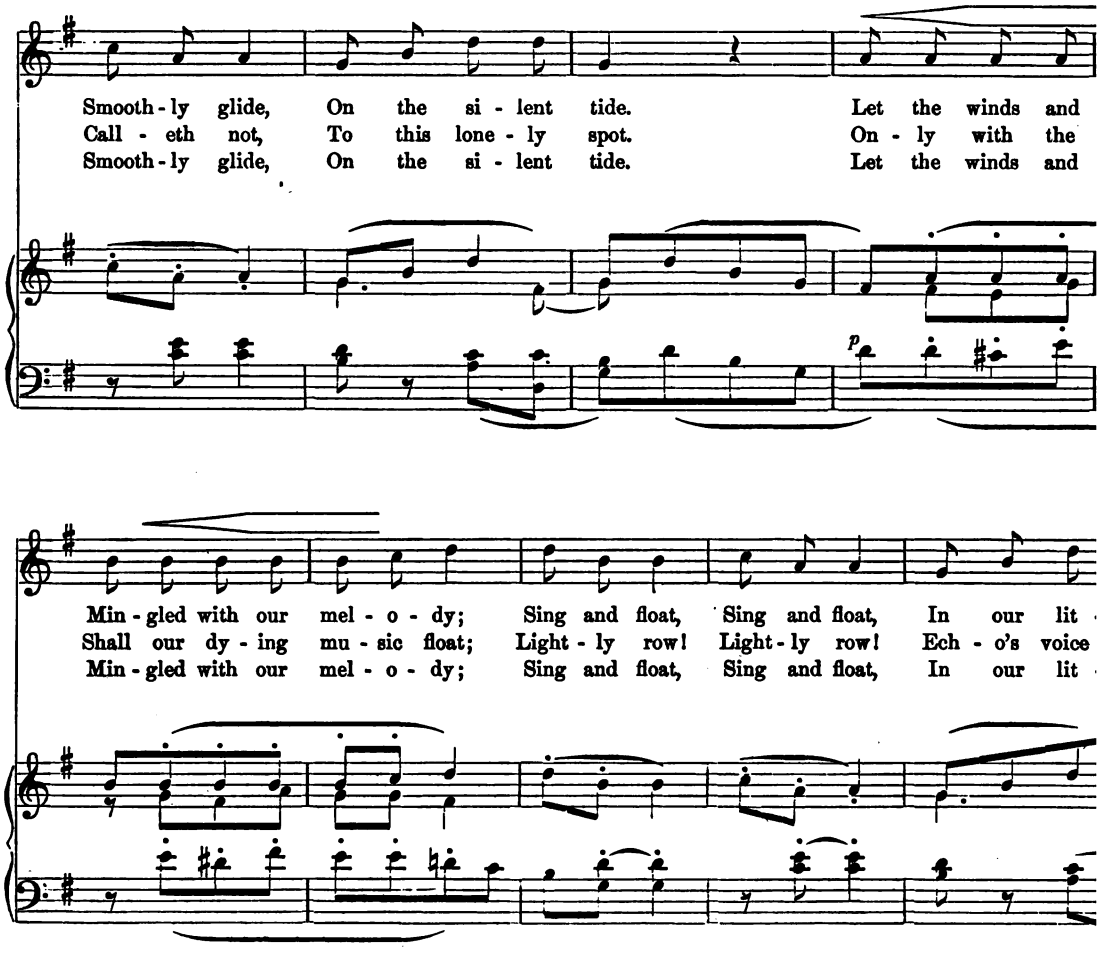

Rather slow.
1. Thou beau-ti - ful star, That shin-eth so far, Our hearts bid thee welcome, Our hearts bid thee welcome,
2. The glance of thine eye, That sparkles on high, Comes down to us kind-ly, Comes down to us kindly, An
3. So joy - ful - ly we Gaze up-ward to thee, When, ev'ry bright evening, When, ev'ry bright evening, T
4. O beau - ti - ful star, So sparkling and fair! Like thee would I ev - er, Like thee would I ev - er Sh
p
mf
p

THE JOYS OF SUMMER.

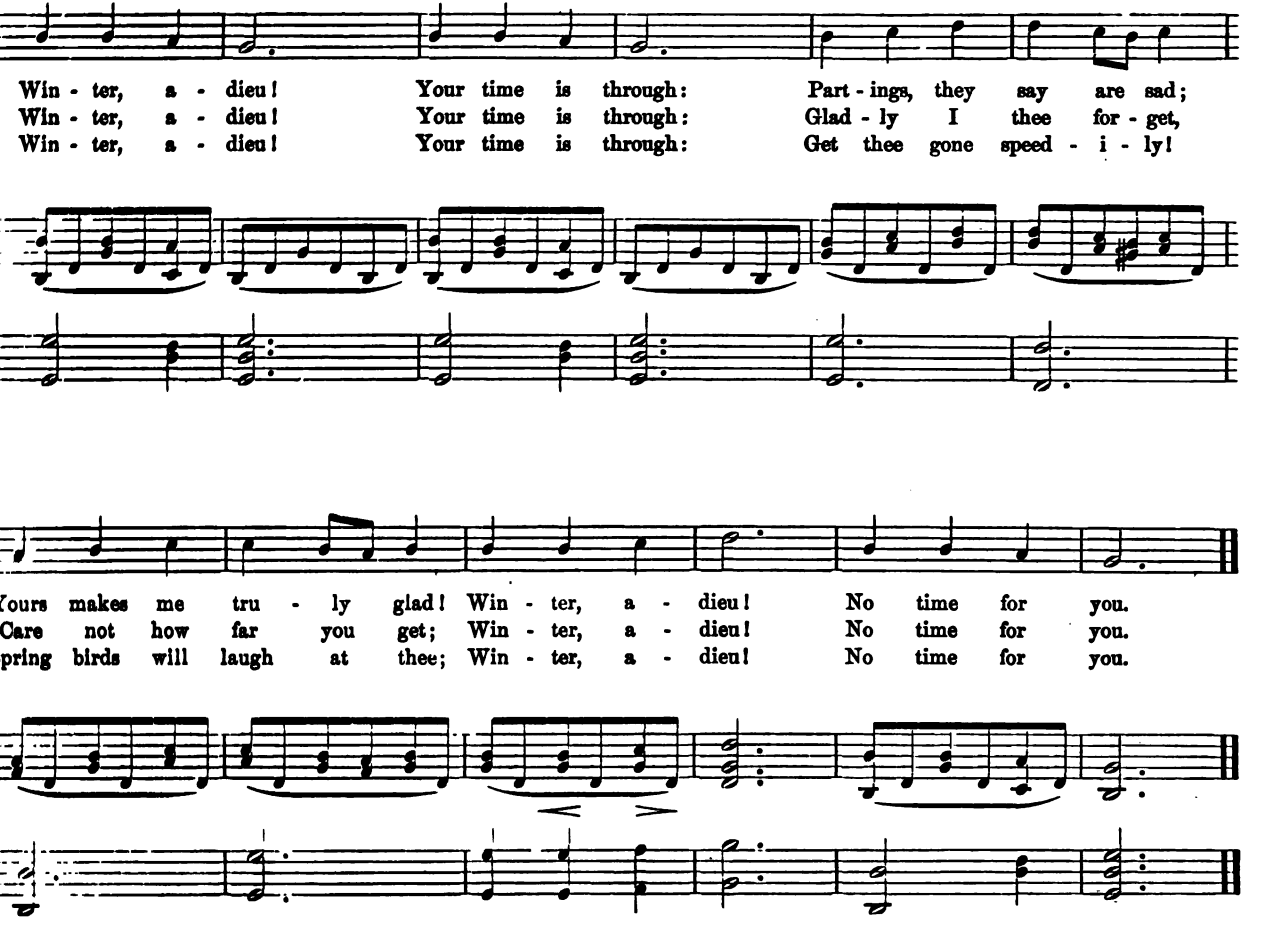
Smoothly. A. REISSMANN.

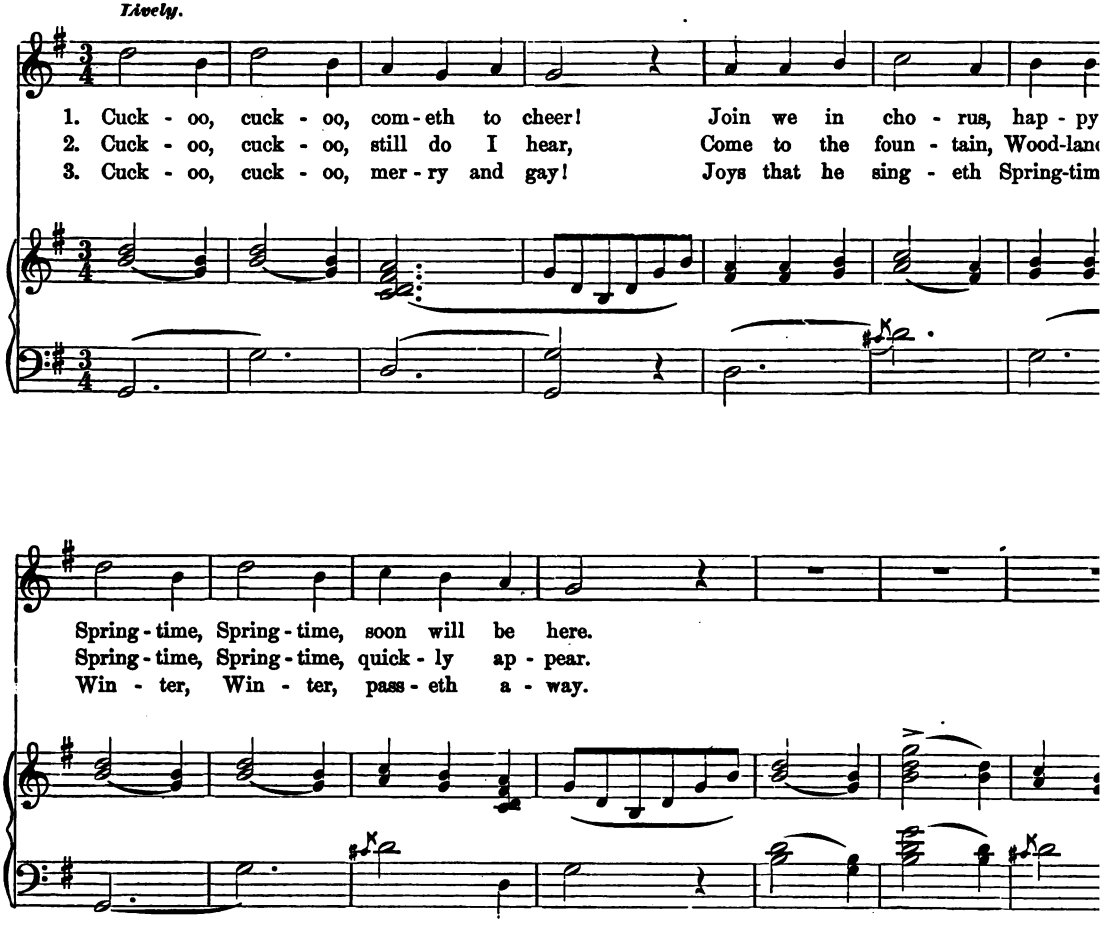


Children, see the bright sun gleaming, Glitt'ring in the morning dew; Summer joys all round are beaming, In the woods and meadows too.
In the vales the scythes are ringing, Where the merry mowers are; Happy birds are loud-ly singing In the sunshine warm and clear.
In the pasture, deck'd with flowers, Lambs are frisking here and there; Lively children, in green bowers, Dance and frolic, free from care.
Trees their shady bow'rs are wreathing, Everywhere is pure delight; Every one fresh life is breathing; Man, be grateful day and night.

THE BOAT SONG.

. Light-ly row! Light-ly row! O'er the glass-y waves we go; Smooth-ly glide,
. Far a-way, Far a-way, Ech-o in the rocks at play, Call-eth not,
. Light-ly row! Light-ly row! O'er the glass-y waves we go; Smooth-ly glide,

THE BOAT SONG. Concluded.


Smooth - ly glide, On the si - lent tide. Let the winds and
Call - eth not, To this lone - ly spot. On - ly with the
Smooth - ly glide, On the si - lent tide. Let the winds and
p
Min - gled with our mel - o - dy; Sing and float, Sing and float, In our lit
Shall our dy - ing mu - sic float; Light - ly row! Light - ly row! Ech - o's voice
Min - gled with our mel - o - dy; Sing and float, Sing and float, In our lit

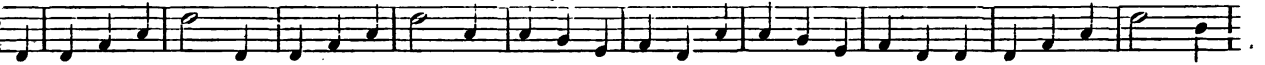
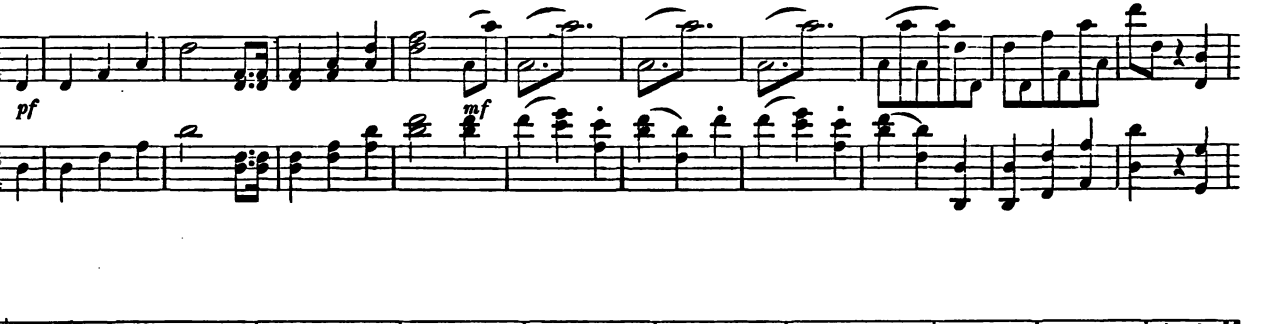
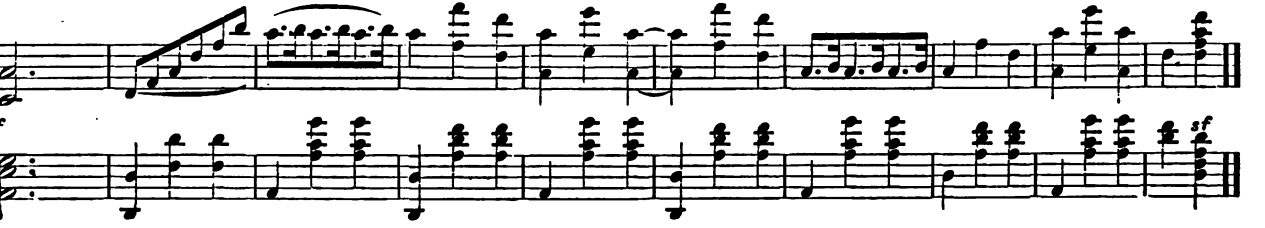
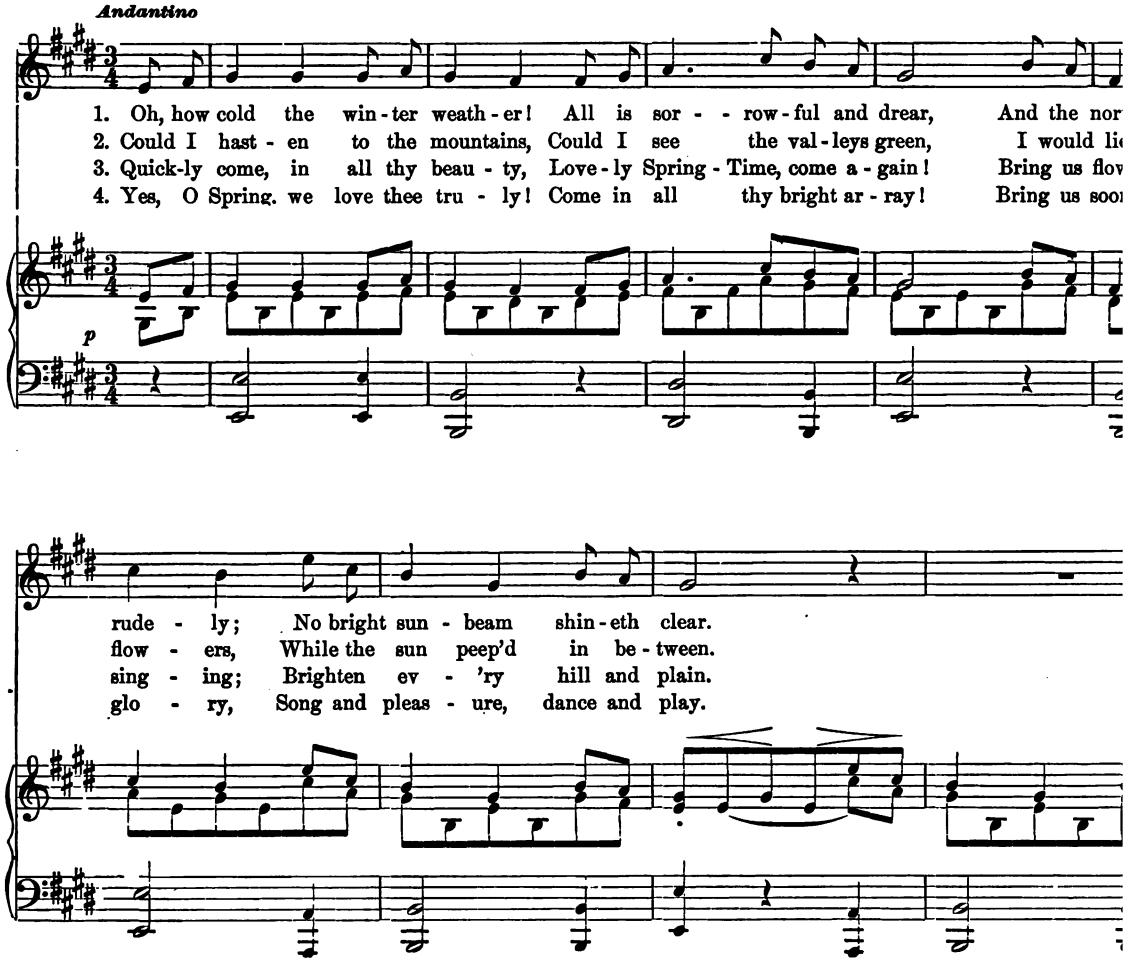
WINTER, ADIEU!


Win - ter, a - dieu! Your time is through: Part - ings, they say are sad;
Win - ter, a - dieu! Your time is through: Glad - ly I thee for - get,
Win - ter, a - dieu! Your time is through: Get thee gone speed - i - ly!
Yours makes me tru - ly glad! Win - ter, a - dieu! No time for you.
Care not how far you get; Win - ter, a - dieu! No time for you.
Spring birds will laugh at thee; Win - ter, a - dieu! No time for you.

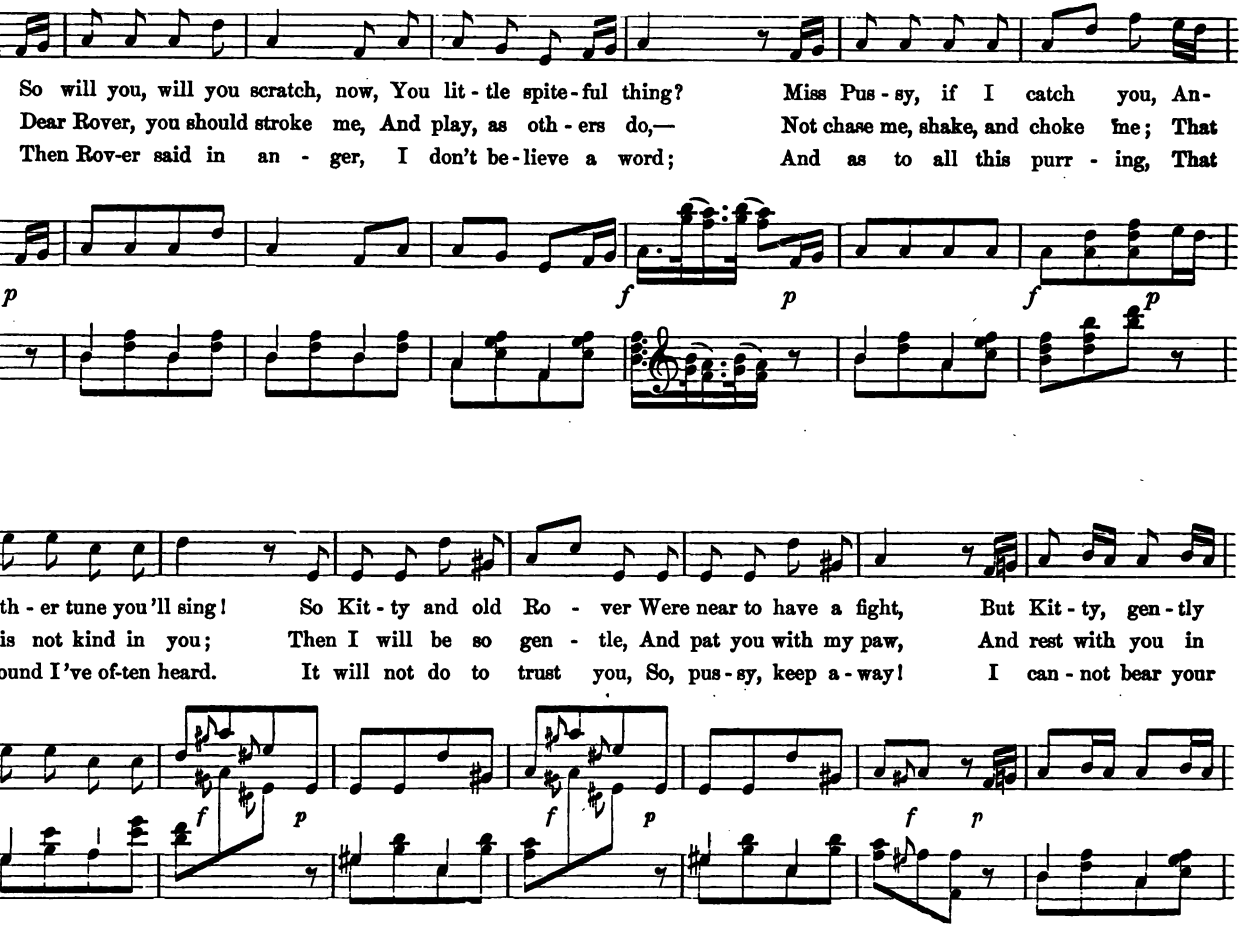
MESSENGER OF SPRING.

Lively.
1. Cuck - oo, cuck - oo, com - eth to cheer! Join we in cho - rus, hap - py
2. Cuck - oo, cuck - oo, still do I hear, Come to the foun - tain, Wood-lan
3. Cuck - oo, cuck - oo, mer - ry and gay! Joys that he sing - eth Spring-tim
Spring - time, Spring - time, soon will be here.
Spring - time, Spring - time, quick - ly ap - pear.
Win - ter, Win - ter, pass - eth a - way.

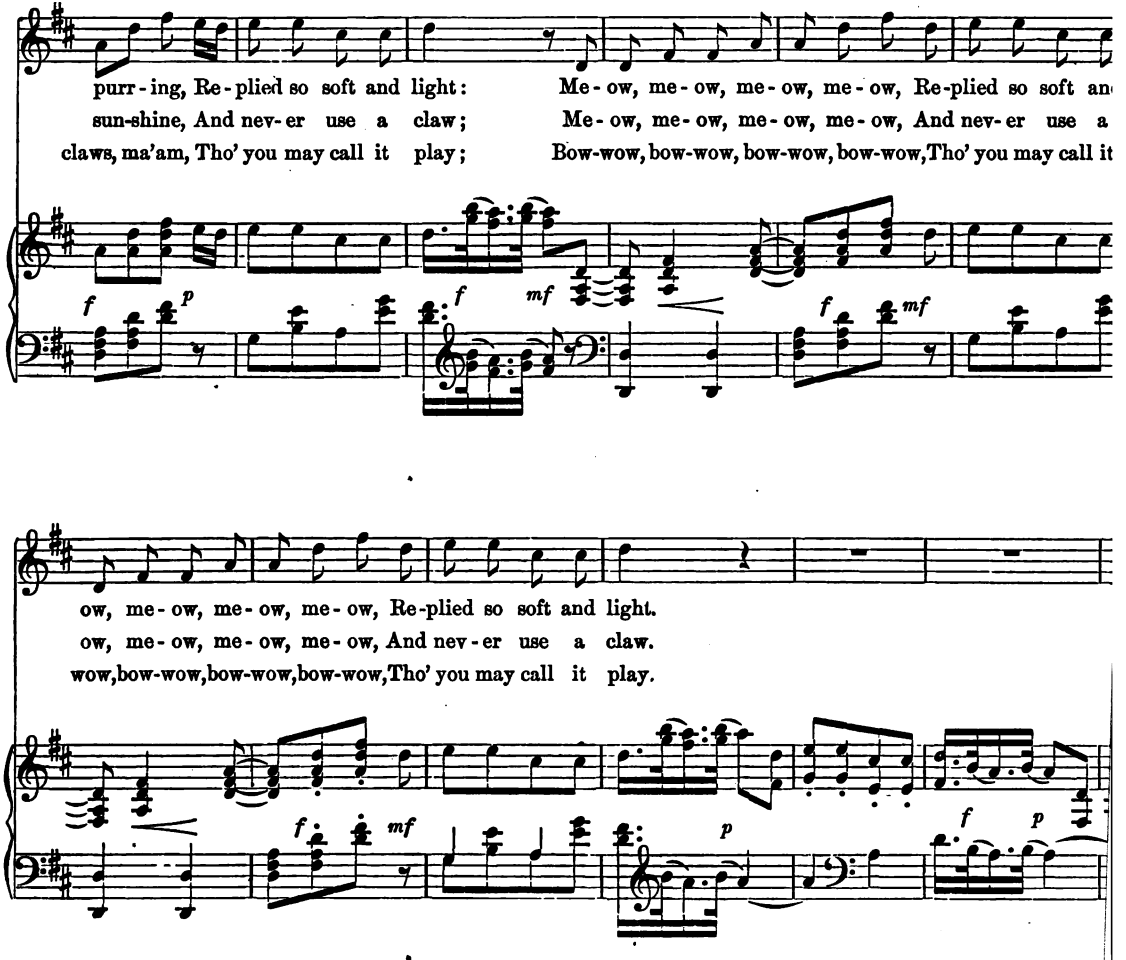
MAY DANCING-SONG.

ly, but not too fast.

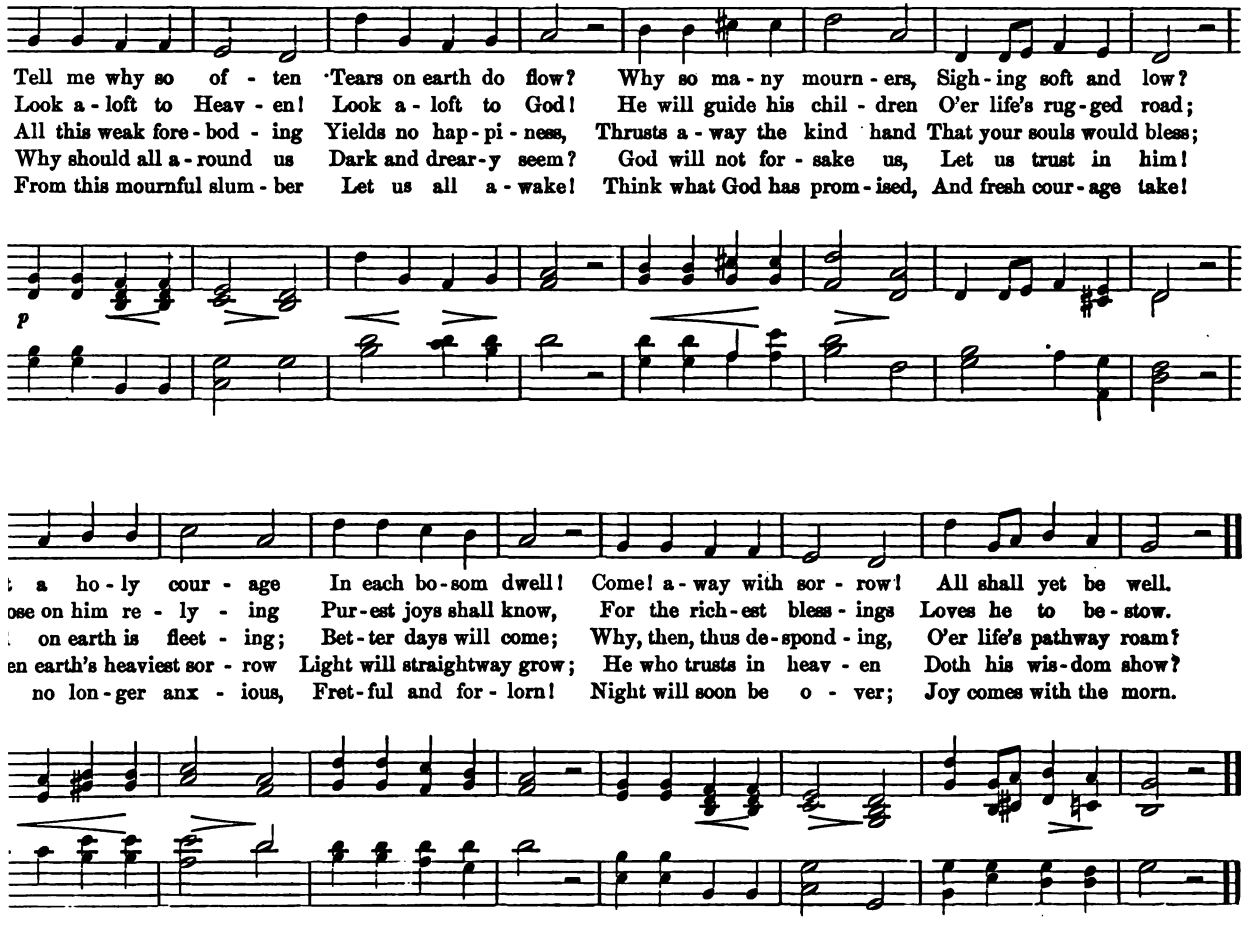
E. Richter.

Come dance and be gay, 'Tis bright, merry May! With branches and flowers We'll brighten the hours! 'Tis bright, merry May, Come
Come dance and be gay, With mirth and with play! The birds are up springing With chirping and singing; With mirth add with play, Come
Hur-rah, then, hey-day! How love-ly is May! We long to be roaming, We're coming, we're coming! How lovely is May! Hur-

te and a-way!
ce and be gay!
, then, hey-day!

LONGING FOR SPRING.

Andantino
1. Oh, how cold the win - ter weath - er! All is sor - - row - ful and drear, And the nor
2. Could I hast - en to the mountains, Could I see the val - leys green, I would li
3. Quick-ly come, in all thy beau - ty, Love - ly Spring - Time, come a - gain! Bring us flov
4. Yes, O Spring, we love thee tru - ly! Come in all thy bright ar - ray! Bring us soo
p
rude - ly; No bright sun - beam shin - eth clear.
flow - ers, While the sun peep'd in be - tween.
sing - ing; Brighten ev - 'ry hill and plain.
glo - ry, Song and pleas - ure, dance and play.

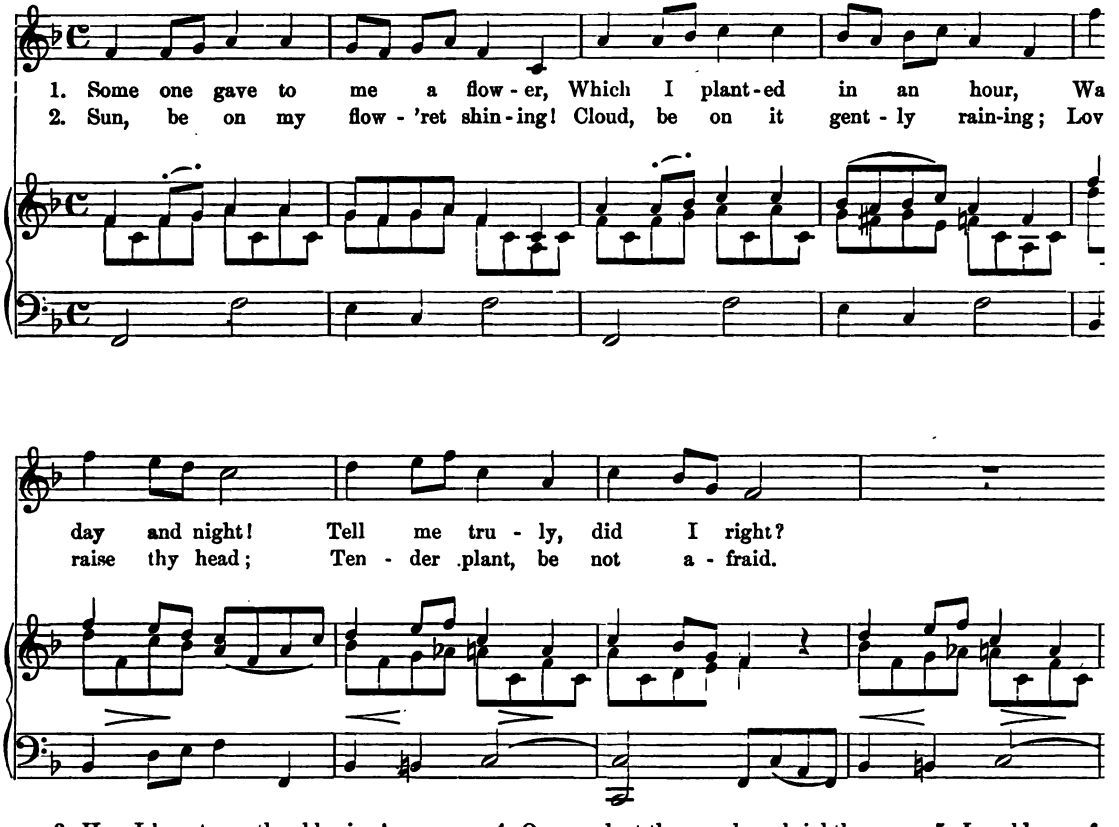
THE DOG AND THE CAT.

derato.

So will you, will you scratch, now, You lit - tle spite - ful thing? Miss Pus - sy, if I catch you, An-
Dear Rover, you should stroke me, And play, as oth - ers do,— Not chase me, shake, and choke me; That
Then Rov-er said in an - ger, I don't be - lieve a word; And as to all this purr - ing, That
p
f
p
f
p
th - er tune you'll sing! So Kit - ty and old Ro - ver Were near to have a fight, But Kit - ty, gen - tly
is not kind in you; Then I will be so gen - tle, And pat you with my paw, And rest with you in
ound I've of-ten heard. It will not do to trust you, So, pus - sy, keep a - way! I can - not bear your
f
p
f
p
f
p

THE DOG AND THE CAT. Concluded.

purr-ing, Re-plied so soft and light:
sun-shine, And nev-er use a claw;
claws, ma'am, Tho' you may call it play;
Me-ow, me-ow, me-ow, me-ow, Re-plied so soft an
Me-ow, me-ow, me-ow, me-ow, And nev-er use a
Bow-wow, bow-wow, bow-wow, bow-wow, Tho' you may call it
ow, me-ow, me-ow, me-ow, Re-plied so soft and light.
ow, me-ow, me-ow, me-ow, And nev-er use a claw.
wow, bow-wow, bow-wow, bow-wow, Tho' you may call it play.

WHY THOSE TEARS?

node. GERMAN.

Tell me why so of - ten Tears on earth do flow? Why so ma - ny mourn - ers, Sigh - ing soft and low?
Look a - loft to Heav - en! Look a - loft to God! He will guide his chil - dren O'er life's rug - ged road;
All this weak fore - bod - ing Yields no hap - pi - ness, Thrusts a - way the kind hand That your souls would bless;
Why should all a - round us Dark and drear - y seem? God will not for - sake us, Let us trust in him!
From this mournful slum - ber Let us all a - wake! Think what God has prom - ised, And fresh cour - age take!
p
a ho - ly cour - age In each bo - som dwell! Come! a - way with sor - row! All shall yet be well.
ose on him re - ly - ing Pur - est joys shall know, For the rich - est bless - ings Loves he to be - stow.
on earth is fleet - ing; Bet - ter days will come; Why, then, thus de - spond - ing, O'er life's pathway roam?
en earth's heaviest sor - row Light will straightway grow; He who trusts in heav - en Doth his wis - dom show?
no lon - ger anx - ious, Fret - ful and for - lorn! Night will soon be o - ver; Joy comes with the morn.

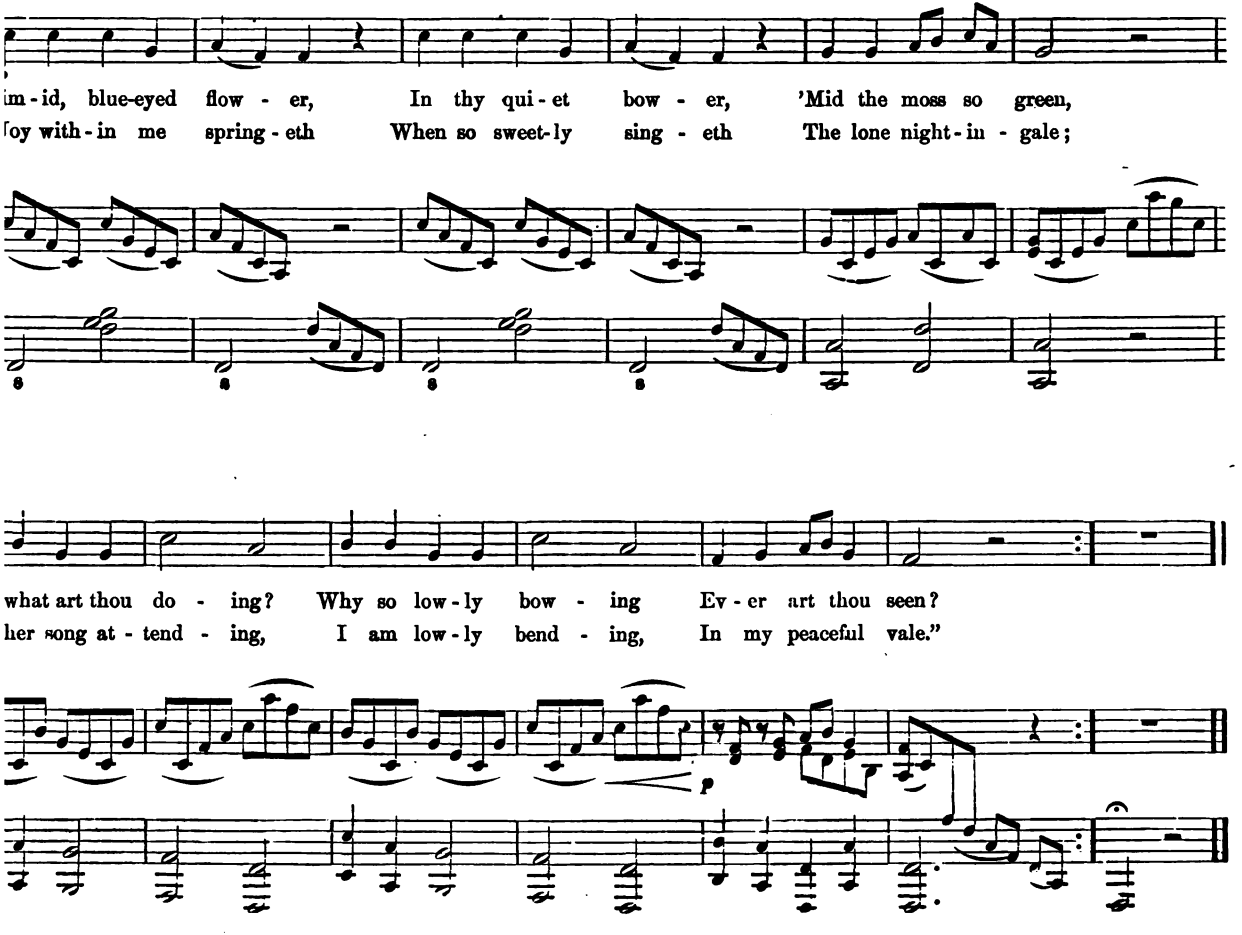
MY FLOWER.

1. Some one gave to me a flow - er, Which I plant - ed in an hour, Wa
2. Sun, be on my flow - 'ret shin - ing! Cloud, be on it gent - ly rain-ing; Lov
day and night! Tell me tru - ly, did I right?
raise thy head; Ten - der plant, be not a - fraid.

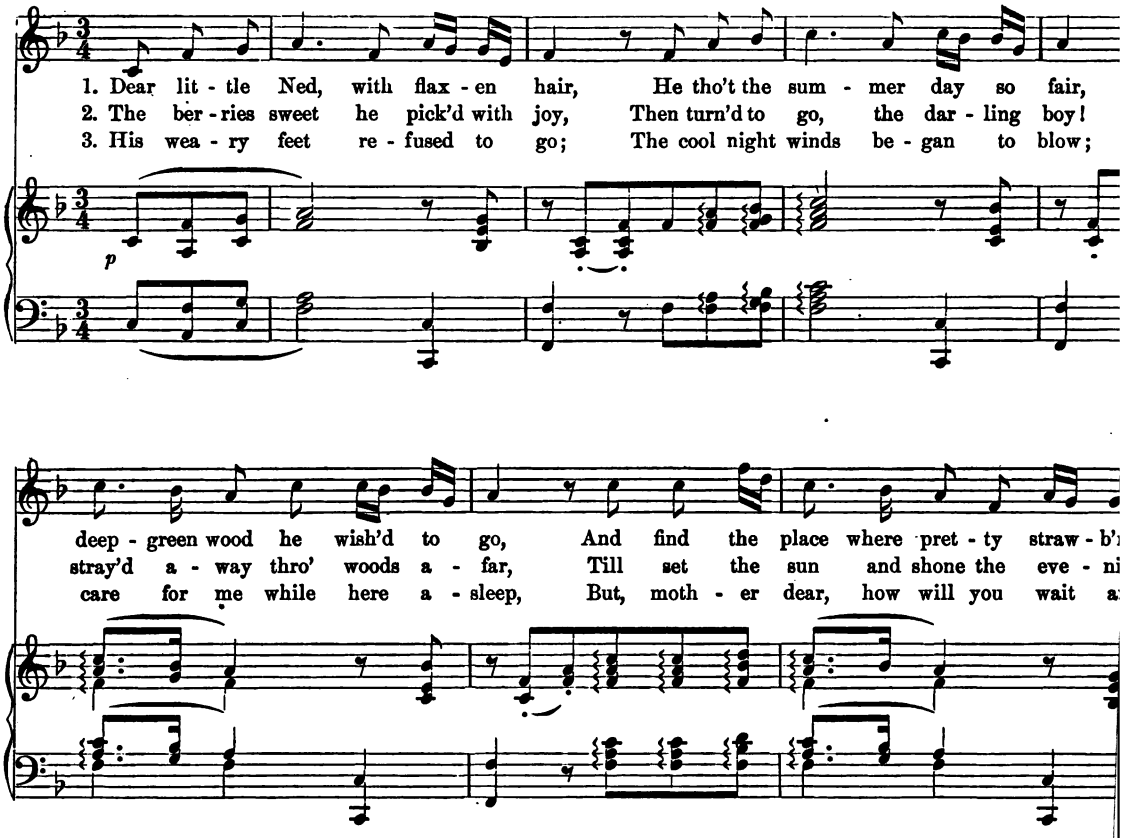
3. How I long to see thee blowing!
Daily in the garden going,
Thus I speak, and ask of thee,
"Flower, art thou vexed with me?"

4. On my plant the sun shone brightly,
And the clouds rained on it lightly;
Every day it gained new strength,
'Till my flower bloomed at length.

5. I could weep fo
Oh, the sunshin
Butterfly, come
Say, "How bea

THE VIOLET.

crato. NAGELI.

im-id, blue-eyed flow-er, In thy qui-et bow-er, 'Mid the moss so green,
Joy with-in me spring-eth When so sweet-ly sing-eth The lone night-in-gale;
what art thou do-ing? Why so low-ly bow-ing Ev-er art thou seen?
her song at-tend-ing, I am low-ly bend-ing, In my peaceful vale."
p

GOD TAKES CARE OF GOOD CHILDREN.

1. Dear lit - tle Ned, with flax - en hair, He tho't the sum - mer day so fair,
2. The ber - ries sweet he pick'd with joy, Then turn'd to go, the dar - ling boy!
3. His wea - ry feet re - fused to go; The cool night winds be - gan to blow;
p
deep - green wood he wish'd to go, And find the place where pret - ty straw - b'
stray'd a - way thro' woods a - far, Till set the sun and shone the eve - ni
care for me while here a - sleep, But, moth - er dear, how will you wait a

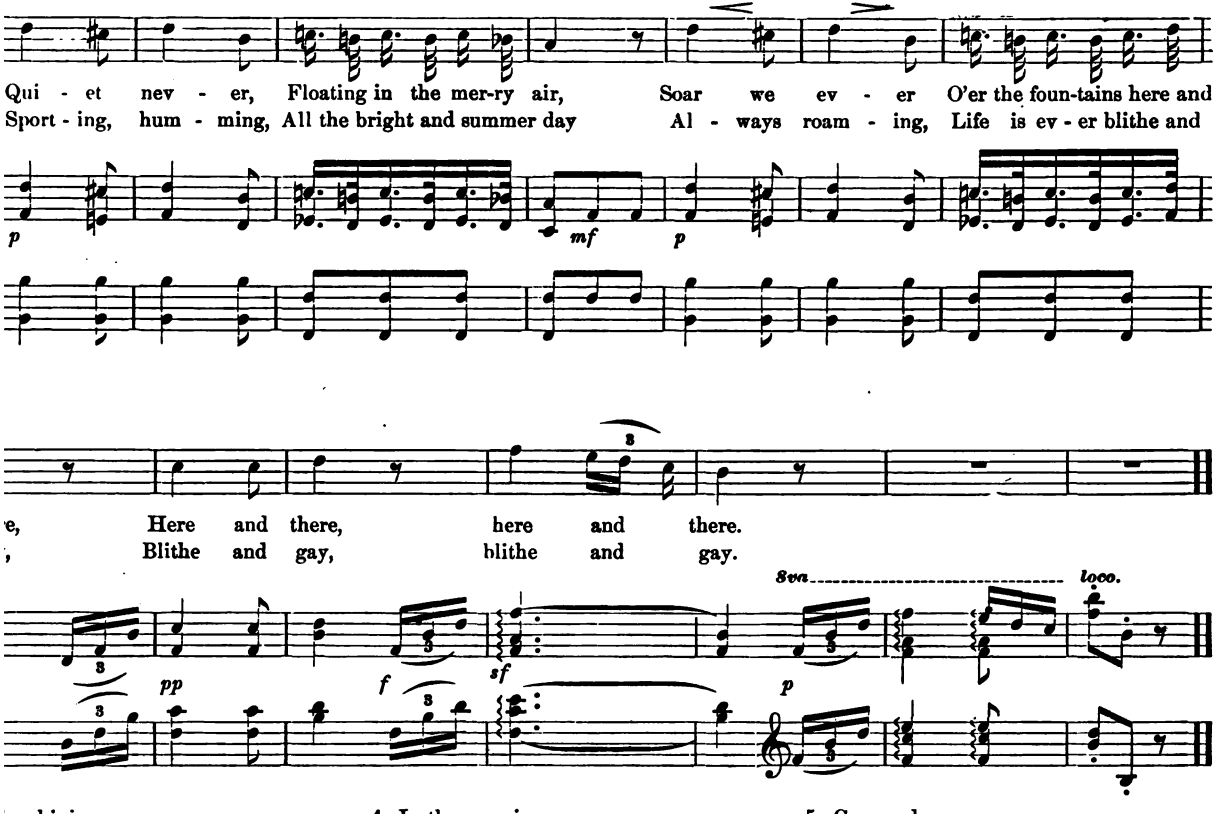
4. A bird sang loud; he sank to rest;
His tear-filled eyes his grief confest,
When softly, softly crept—hush, hush, ah, hush!
A little, nice grey man from out the bush.

5. He wak'd the boy with whispered cheer,
And led him to his mother dear;
But as the well-known roof at length they near'd
The little, kind, good gray man disappear'd.

6. Then ran the bo
She welcomed hi
"How glad am I! m
Because I've found m

THE DRAGON-FLY.

ttino e dolce.

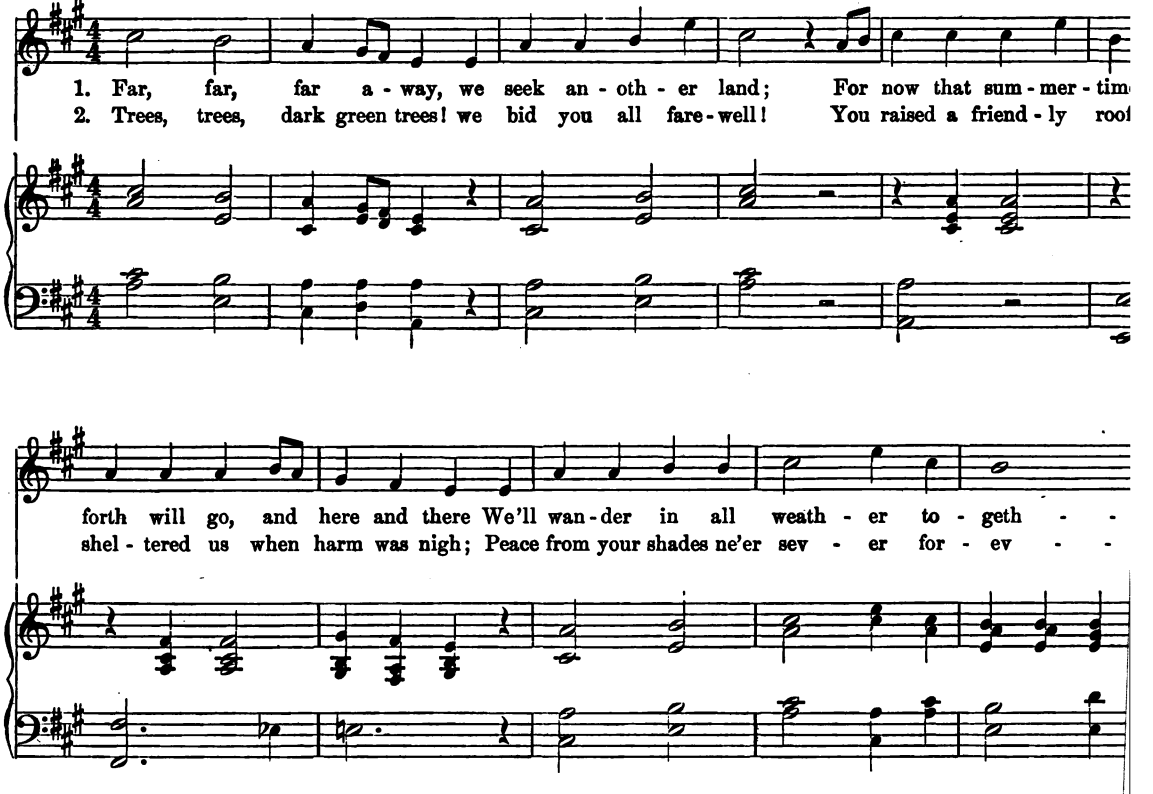
E. RICHTER.

Qui - et nev - er, Floating in the mer-ry air, Soar we ev - er O'er the foun-tains here and
Sport - ing, hum - ming, All the bright and summer day Al - ways roam - ing, Life is ev - er blithe and
p
mf
p
e, Here and there, here and there.
, Blithe and gay, blithe and gay.
8va
loco.
pp
f
sf
p

ıe shining
ınbeam it is sweet to soar;
r repining,
aving this, we ask no more,
no more, ask no more.

4. In the morning
Life begins with happiness;
Danger scorning,
Evening brings us perfect bliss,
Perfect bliss, perfect bliss.

5. Care and sorrow
Far from us we send to-day,
And to-morrow
Still we'll drive all care away,
Care away, care away.

THE STORKS' FAREWELL.

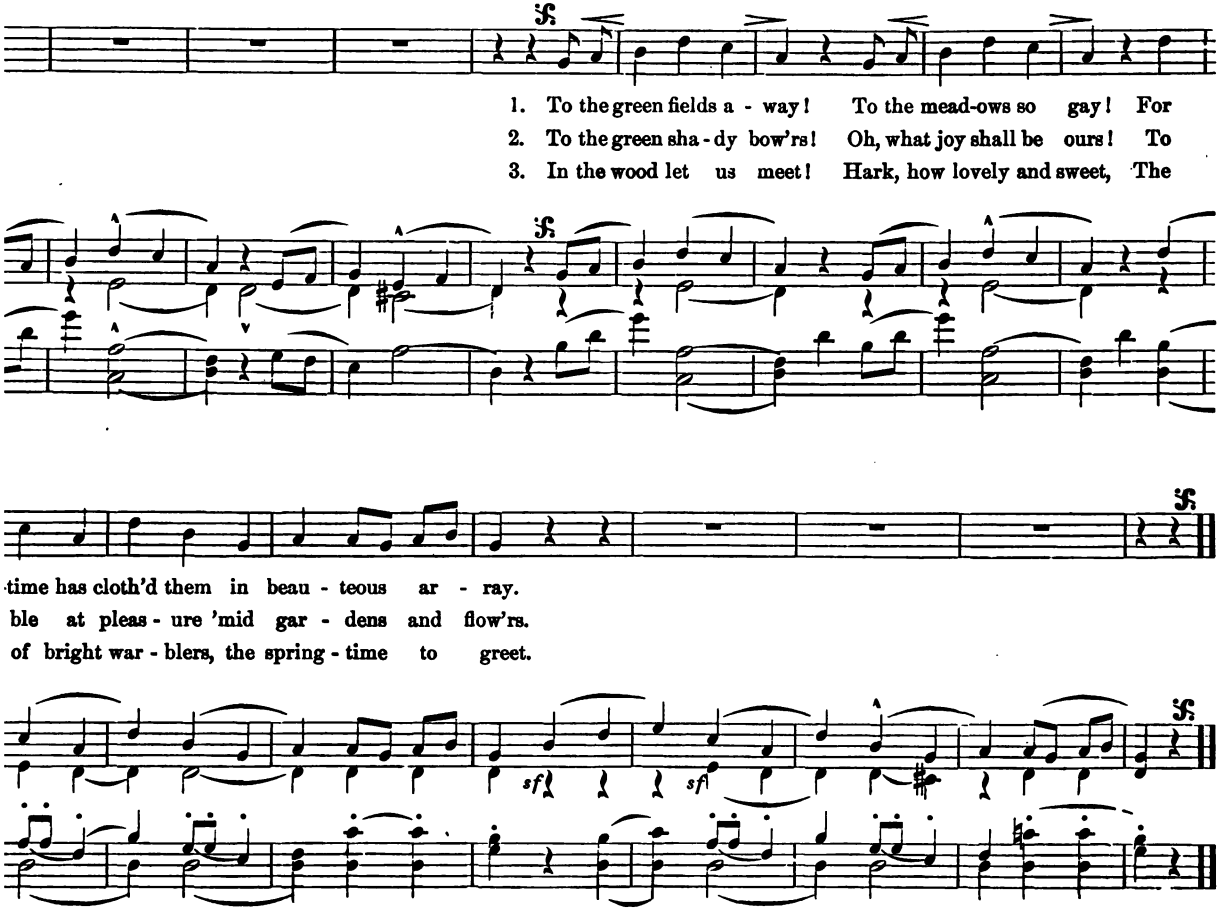
Not too fast.

1. Far, far, far a - way, we seek an - oth - er land; For now that sum - mer - tim
2. Trees, trees, dark green trees! we bid you all fare - well! You raised a friend - ly roo
forth will go, and here and there We'll wan - der in all weath - er to - geth - -
shel - tered us when harm was nigh; Peace from your shades ne'er sev - er for - ev - -

3. Pond, pond, cool, clear pond! farewell, farewell to thee!
How often on thy banks there lay
The food we sought from day to day!
A friend we've often proved thee, and loved thee!

4. Frogs, frogs, croaking frogs! we bid you
You made us music to our taste,
And gave us many a sweet repast
Oh! let your tears be flowing! we'

INVITATION.

-ately fast.

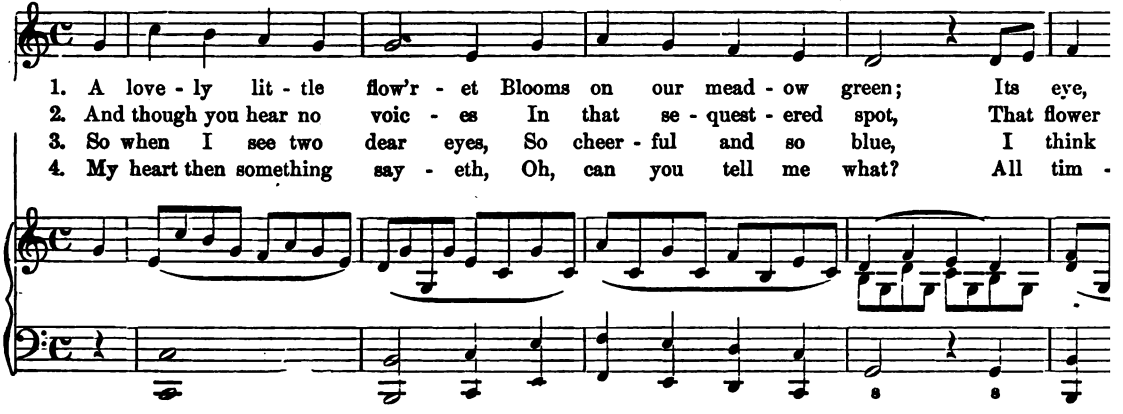
F. Anschuetz.

1. To the green fields a - way! To the mead-ows so gay! For
2. To the green sha - dy bow'rs! Oh, what joy shall be ours! To
3. In the wood let us meet! Hark, how lovely and sweet, The
time has cloth'd them in beau - teous ar - ray.
ble at pleas - ure 'mid gar - dens and flow'rs.
of bright war - blers, the spring - time to greet.
sf
sf

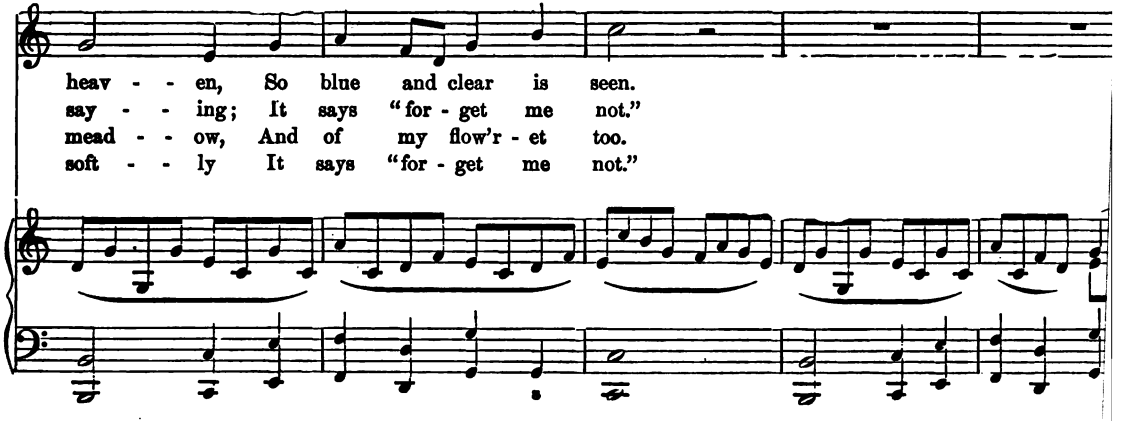
FORGET ME NOT.

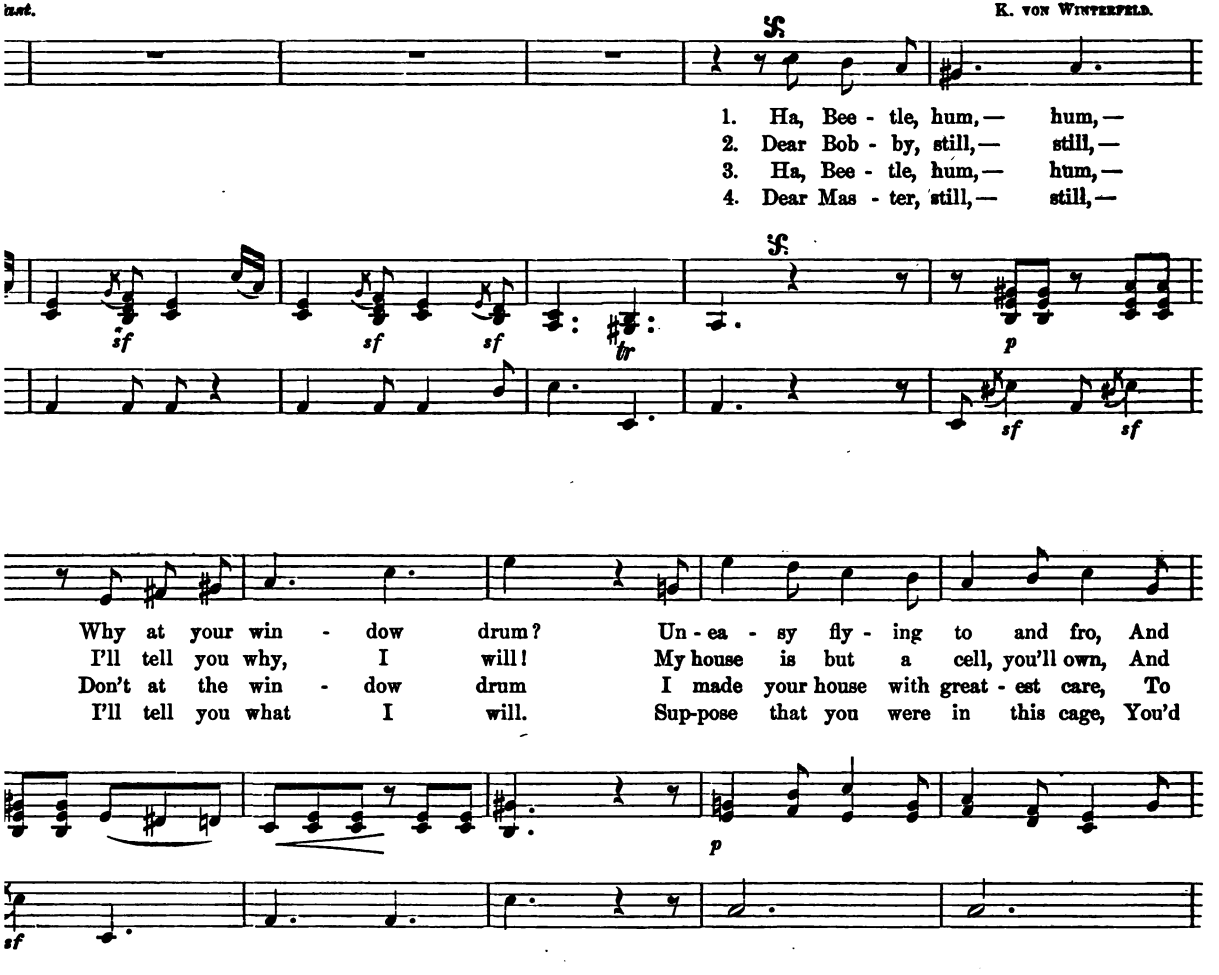
Moderato.

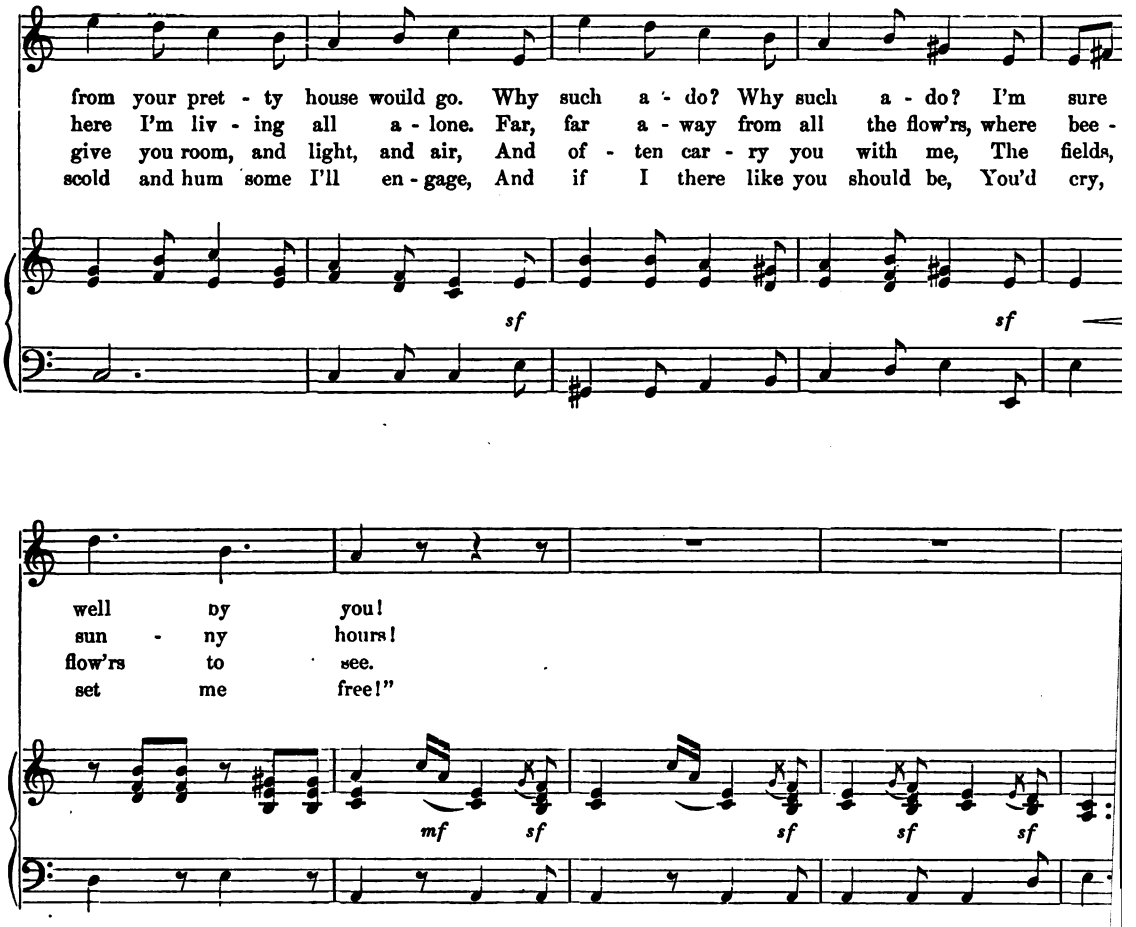
Mel

1. A love - ly lit - tle flow'r - et Blooms on our mead - ow green; Its eye,
2. And though you hear no voic - es In that se - quest - ered spot, That flower
3. So when I see two dear eyes, So cheer - ful and so blue, I think
4. My heart then something say - eth, Oh, can you tell me what? All tim -

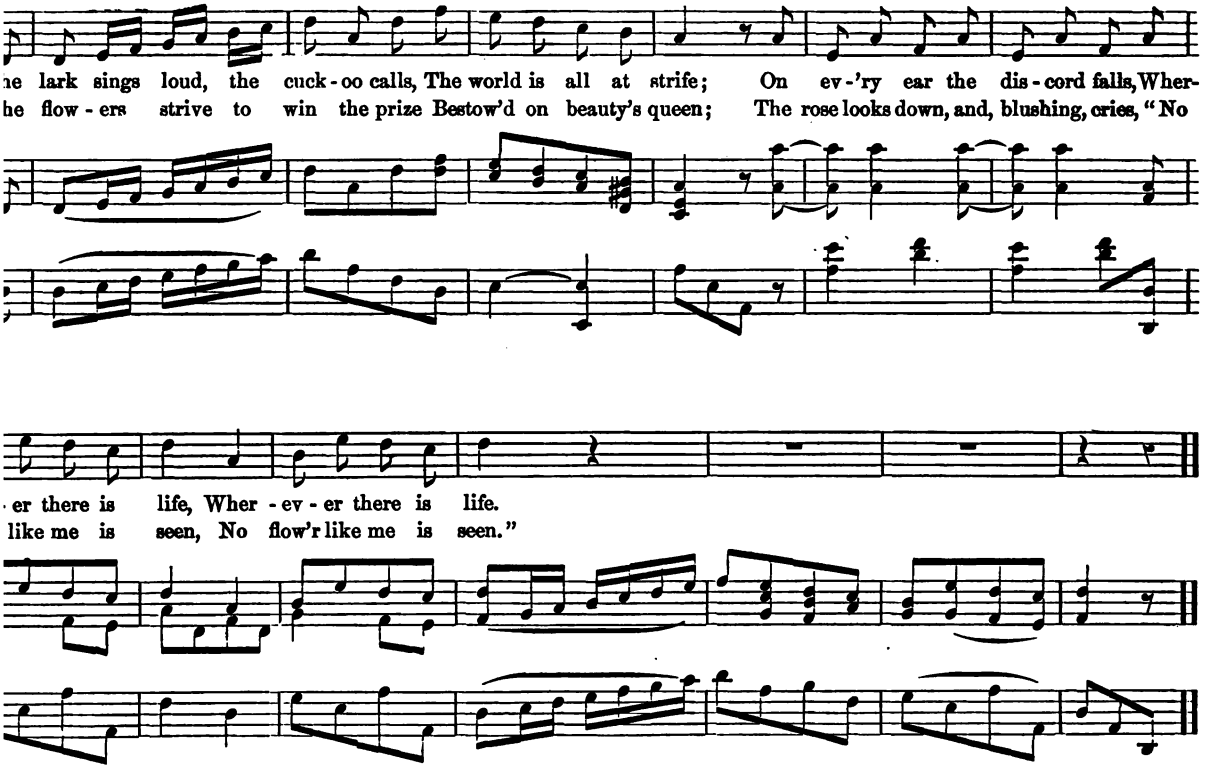


heav - - en, So blue and clear is seen.
say - - ing; It says "for - get me not."
mead - - ow, And of my flow'r - et too.
soft - - ly It says "for - get me not."

THE BOY AND THE BEETLE.

K. VON WINTERFELD.

1. Ha, Bee - tle, hum, — hum, —
2. Dear Bob - by, still, — still, —
3. Ha, Bee - tle, hum, — hum, —
4. Dear Mas - ter, still, — still, —
Why at your win - dow drum? Un - ea - sy fly - ing to and fro, And
I'll tell you why, I will! My house is but a cell, you'll own, And
Don't at the win - dow drum I made your house with great - est care, To
I'll tell you what I will. Sup-pose that you were in this cage, You'd

THE BOY AND THE BEETLE. Concluded.

from your pret - ty house would go. Why such a - do? Why such a - do? I'm sure
here I'm liv - ing all a - lone. Far, far a - way from all the flow'rs, where bee -
give you room, and light, and air, And of - ten car - ry you with me, The fields,
scold and hum some I'll en - gage, And if I there like you should be, You'd cry,
sf
sf
well by you!
sun - ny hours!
flow'rs to see.
set me free!"
mf
sf
sf
sf
sf

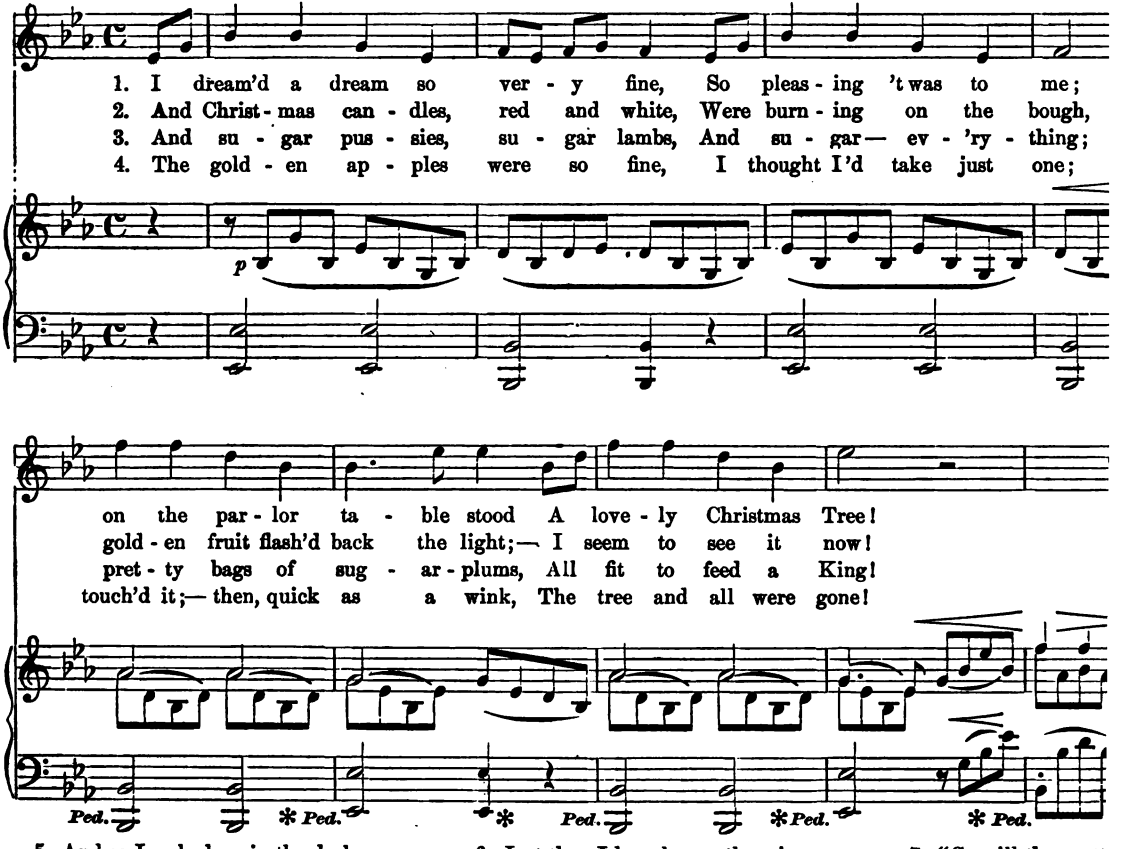
MODESTY TRIUMPHANT.

Melody by Ellz.

ıe lark sings loud, the cuck - oo calls, The world is all at strife; On ev - 'ry ear the dis - cord falls, Wher-
he flow - ers strive to win the prize Bestow'd on beauty's queen; The rose looks down, and, blushing, cries, "No
· er there is life, Wher - ev - er there is life.
like me is seen, No flow'r like me is seen."

ing the birds on every tree,
ıtrive through hill and dale;
rhy should I uneasy be?" —
ings the nightingale,
ings the nightingale.

4. The Spring at length, with earnest tone,
Comes boldly forth, and cries,
"The nightingale and rose alone
Are worthy of the prize,
Are worthy of the prize."

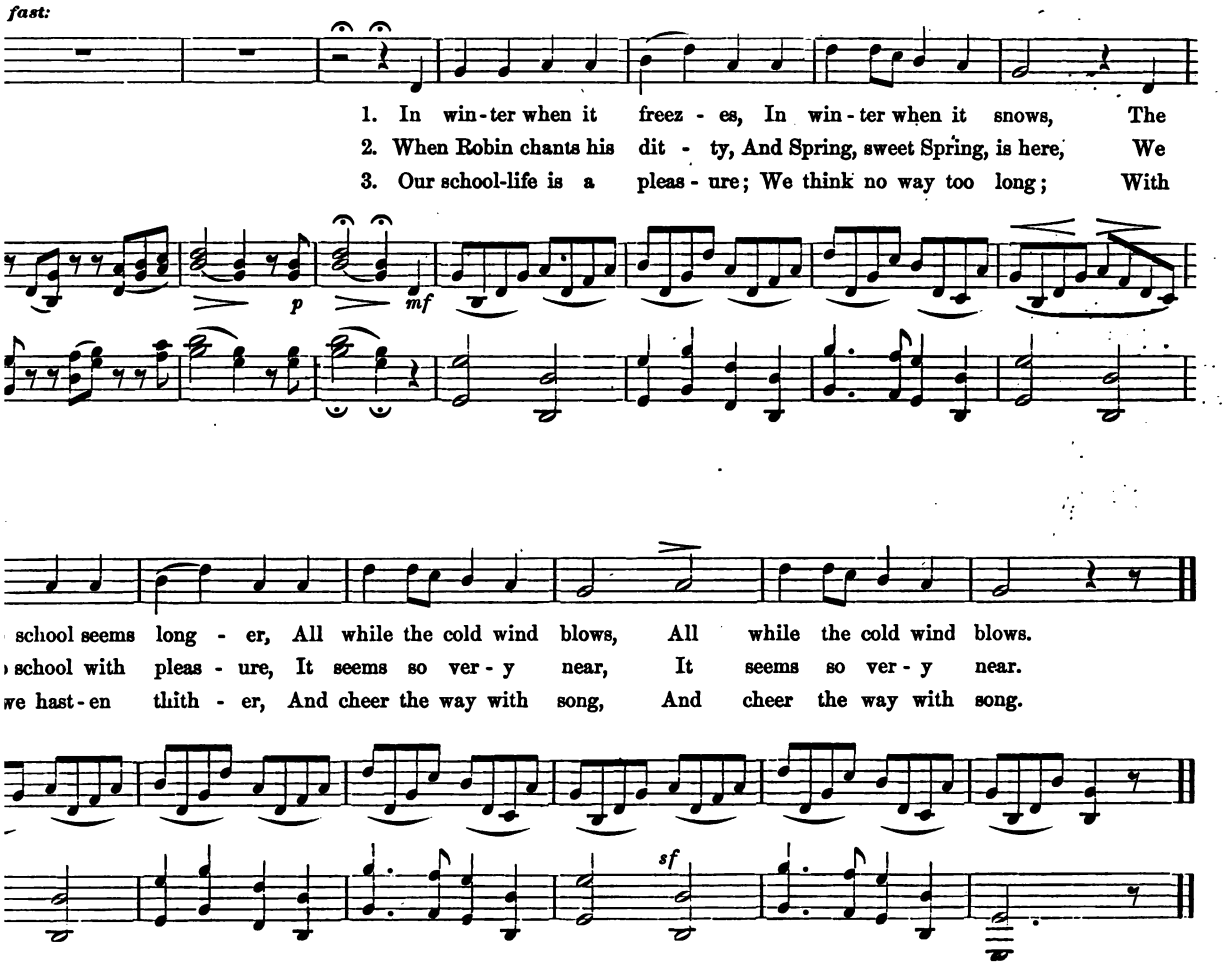
5. May we, just like the rose, be seen,
And like the nightingale;
He who is modest and serene,
To conquer shall not fail,
To conquer shall not fail.

THE CHRISTMAS DREAM.

1. I dream'd a dream so ver - y fine, So pleas - ing 't was to me;
2. And Christ - mas can - dles, red and white, Were burn - ing on the bough,
3. And su - gar pus - sies, su - gar lambs, And su - gar— ev - 'ry - thing;
4. The gold - en ap - ples were so fine, I thought I'd take just one;
p
on the par - lor ta - ble stood A love - ly Christmas Tree!
gold - en fruit flash'd back the light;— I seem to see it now!
pret - ty bags of sug - ar - plums, All fit to feed a King!
touch'd it;— then, quick as a wink, The tree and all were gone!
Ped. * Ped. * Ped. * Ped. * Ped.

5. And so I waked up in the dark,
And cried, "O pretty tree!
I wish that some good Christmas-Man
Would bring you here to me!"

6. Just then I heard a gentle voice;
Say, Mother, was it you? —
"Be good and kind and busy, too,
Be gentle and be true,

7. "So will the prett
So golden and s
Come out from dr
Soon, soon it wi

THE HAPPY SCHOLAR.

fast:
1. In win-ter when it freez - es, In win-ter when it snows, The
2. When Robin chants his dit - ty, And Spring, sweet Spring, is here, We
3. Our school-life is a pleas - ure; We think no way too long; With
p
mf
school seems long - er, All while the cold wind blows, All while the cold wind blows.
school with pleas - ure, It seems so ver - y near, It seems so ver - y near.
we hast-en thith - er, And cheer the way with song, And cheer the way with song.
sf